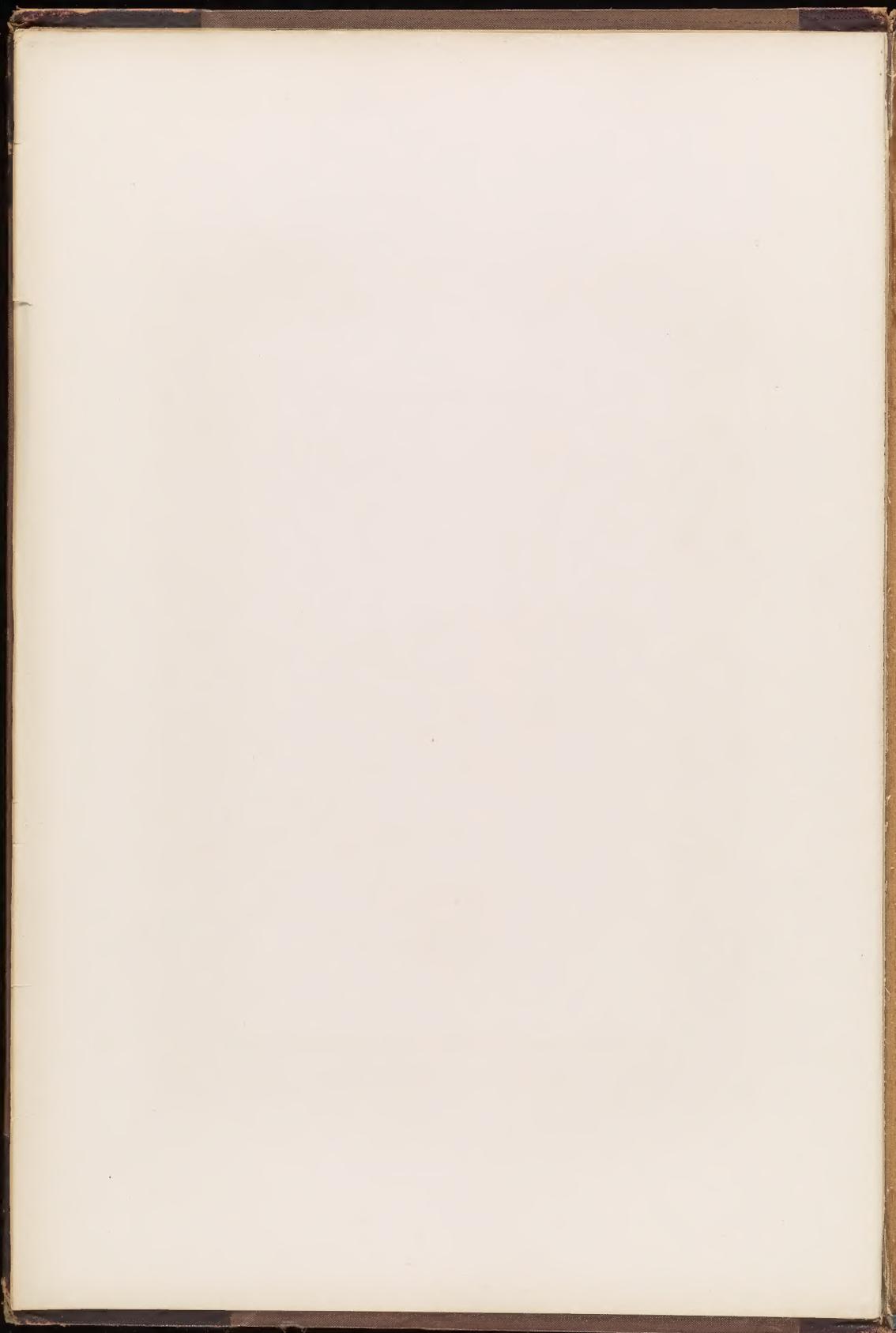


THE
ECCLESIASTICAL ARCHITECTVRE
OF
ITALY.
FROM THE TIME OF CONSTANTINE
TO THE
FIFTEENTH CENTVRY
WITH AN INTRODVCTION AND TEXT
BY
HENRY GALLY KNIGHT ESQ^E. F.R.S. F.S.A.

VOL

II.





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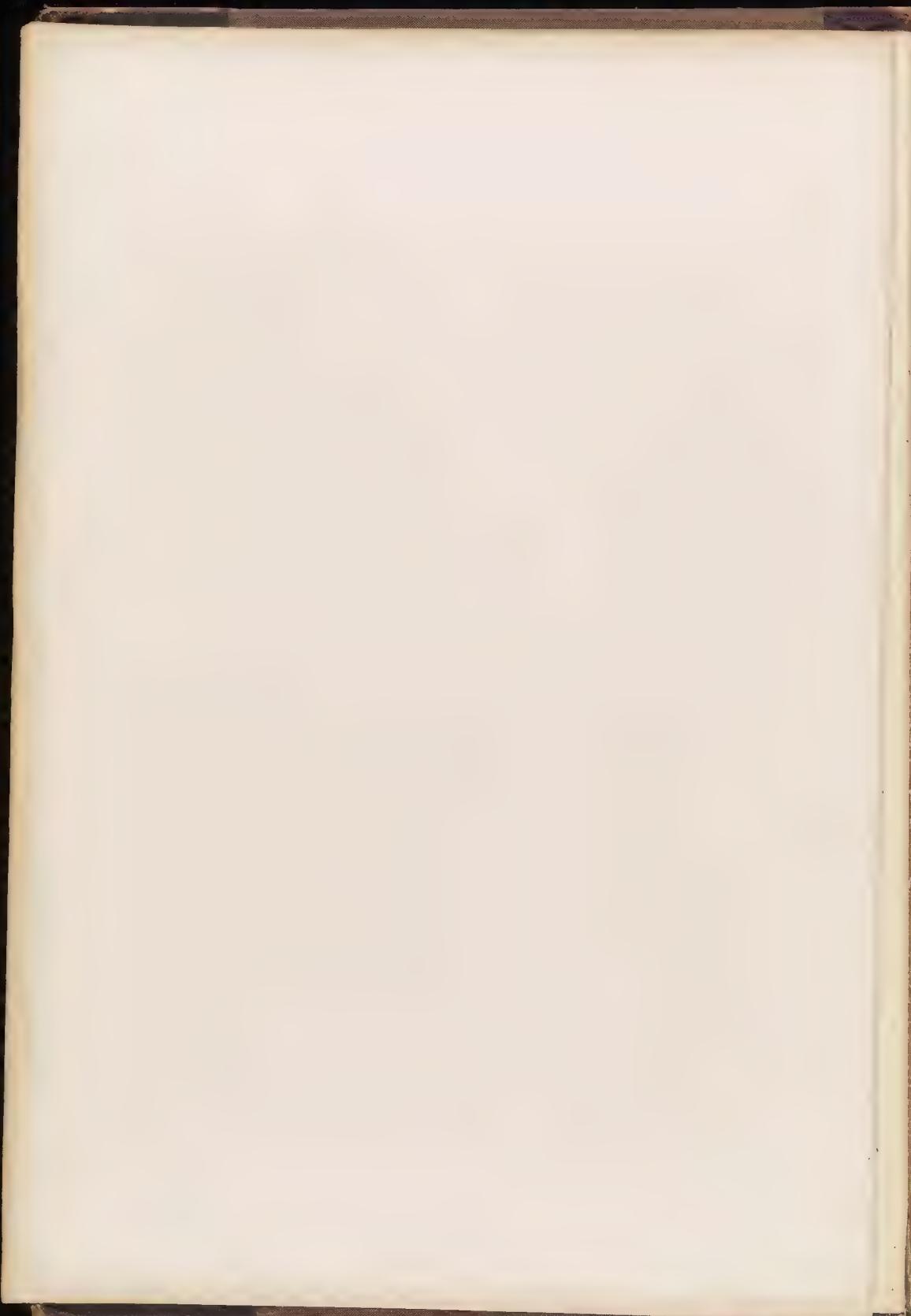
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I.

SAN CIRIACO, ANCONA.

THOUGH this church can hardly be said to illustrate Italian Architecture, for it is a foreigner throughout, it is too interesting a building not to be allowed a place in this collection.

Ancona was one of the towns of Italy which remained the longest in the hands of the Emperors of the East. Muratori informs us that, in the year 1174, Ancona was governed by an officer appointed by the Emperor Comnenus, and he adds, that the Emperor Frederick saw with impatience that remnant of Oriental power in the heart of the Western Empire. These circumstances will sufficiently account for the plan and style of San Ciriaco, which, constructed under the domination of the Greeks, is Greek in all its parts.

No certain record of the date of this building has been preserved; but, from an inscription still extant, it appears¹ that the bodies of Saints Ciriaco, Marcellino, and Liberio, were deposited in the crypt of this church, in the year 1097.—Almost invariably, when the bodies of Saints were translated, a new church was prepared for their reception, and the translation usually took place, when the building was sufficiently advanced for the performance of divine service, but before the work was entirely completed.² We further find that Bernard, Bishop of Ancona, consecrated the high altar in 1128, and that³ in 1189, Bishop Beraldus added a chapel, and encrusted the walls of the interior of the church with marble. From all these circumstances, it may be inferred that this Cathedral was begun about the middle of the eleventh century, and completed in the course of the twelfth. It is highly probable that the Saracens, who landed at Ancona in 983, and committed extensive devastations, maltreated the cathedral which was then in existence, and made it necessary to provide another in more peaceful times.

The cathedral was originally dedicated to St. Lawrence, and retained that name till so late as the fourteenth century; but, finally, the local favourite obtained the ascendant. The body of San Ciriaco was originally imported from the East, by the Empress Galla Placidia, in the fifth century, and by her deposited in the cathedral which then existed at Ancona.

San Ciriaco is on a large scale. The plan of the church exactly represents the Greek cross, and was, probably, supplied by a Greek architect. The centre of the building is surmounted by the eastern cupola. The building appears to have been completed without any deviation from the original design, and, for the most part, remains as it was at first constructed. The principal porch, which projects boldly, and is enriched with numerous mouldings, must have been a subsequent addition, as the courses of the stones of which it is composed do not correspond with those of the church.

In the interior, pillars, supporting round arches, divide the nave from the aisles. The capitals of these pillars imitate the Corinthian, and exhibit no admixture of the Lombard imagery which, at the time when this cathedral was built, prevailed in the north of Italy. The cupola is supported by piers and arches. The arches under the dome are pointed, but are evidently alterations. These pointed arches may have here been introduced by the celebrated architect Margaritone, who flourished in the second half of the 13th century. Margaritone was very much employed at Ancona, and to him the entire construction of San Ciriaco is attributed, erroneously, by Vasari. Margaritone may have added the porch.

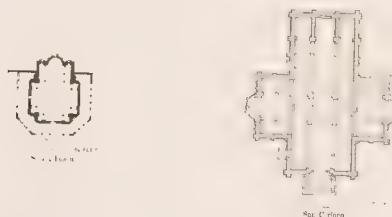
San Ciriaco has the advantage of a noble position—clear of the town, completely insulated, and on a lofty eminence which commands the Adriatic. It is believed to occupy the same spot which was formerly occupied by the celebrated temple of Venus—"Domum Veneris quam Dorica sustinet Ancon."

¹ Corani. Relazione dello scoprimento fatto in Ancona dei Sacri Corpori di San Ciriaco, Marcellino e Liberio.

² Corani relates that, in his time (1755) the shrines of the Saints were opened and examined in the presence of the Bishop and Clergy, on which occasion the following inscription was found within the shrine of San Marcellino—Anno Domini Millesimo, Novagessimo septimo fuit trans actus Episcopus Marcellinus hoc in Sepulchrum.—At the same time coins were found in the shrines, on which appeared the letters "Educes Imp."³ Corani believes them to be the coins of the Emperor Henry the Fourth, and to have been struck n. 1041

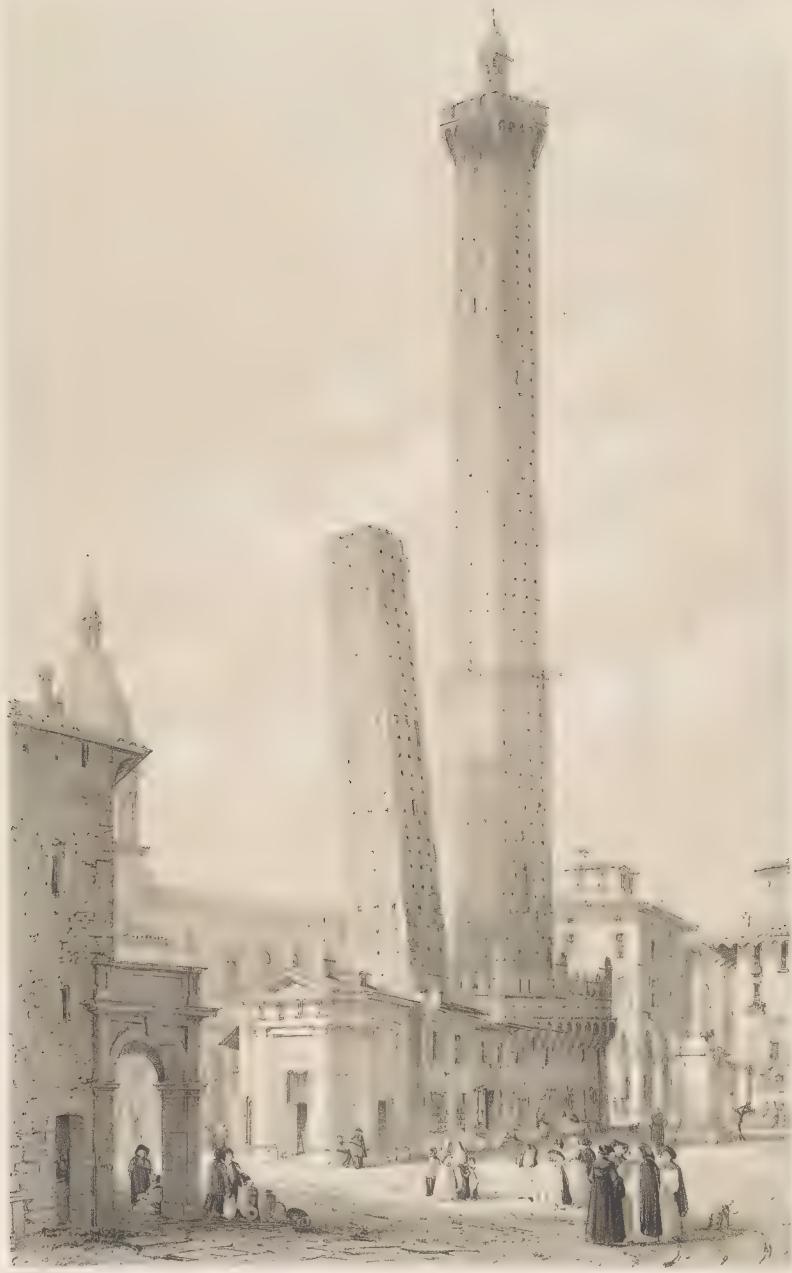
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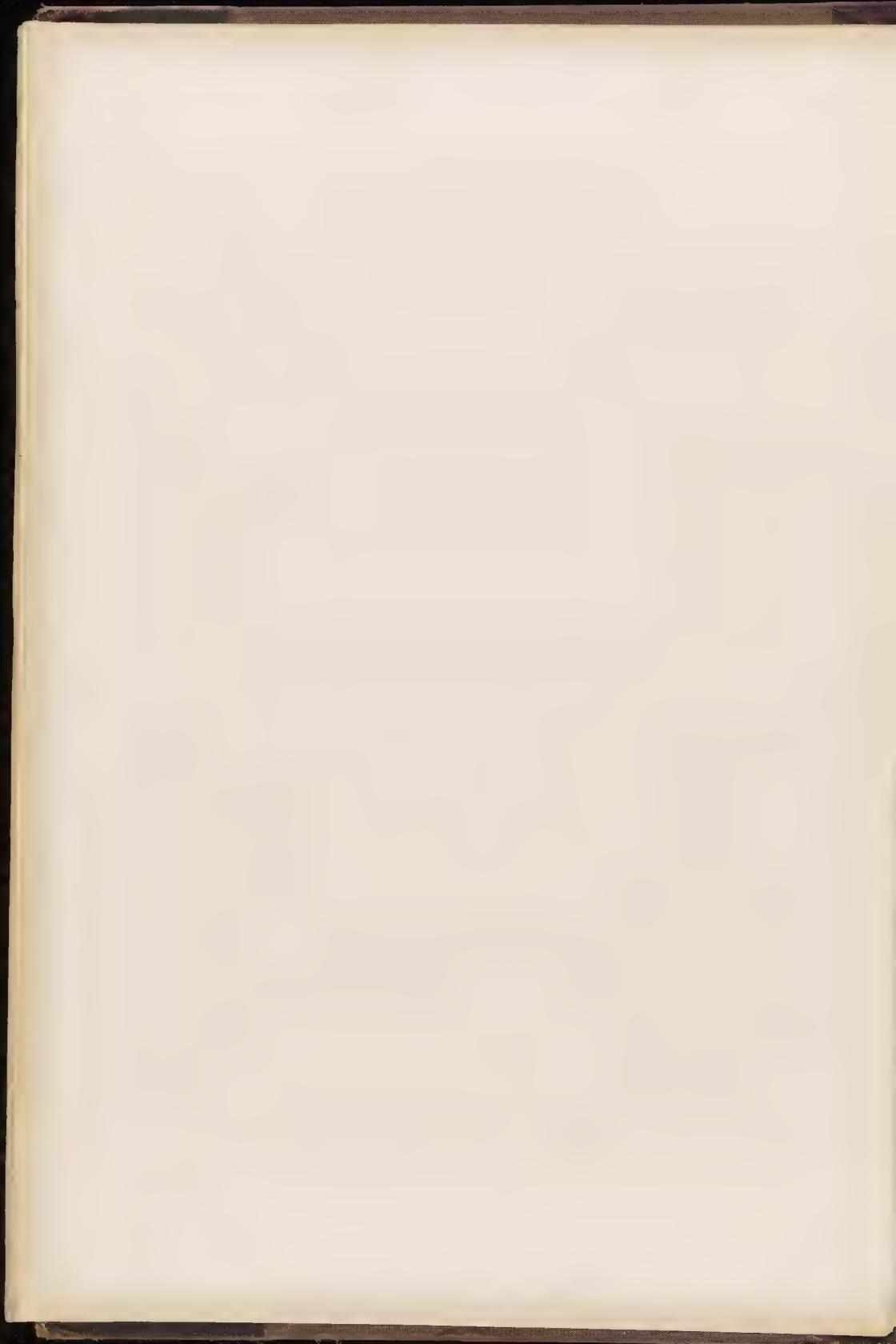
Subjoined are the plans of San Ciriaco, and of Santa Fosca, in the Lagune of Venice. Approximated to shew the difference of the two most habitual forms of Greek churches, of which the most simple form, and that best adapted for buildings on a small scale, is Santa Fosca, which consists of a square, surmounted by a cupola. San Ciriaco, as has been already stated, offers the complete form of the Greek cross.











THE ASINELLI AND GARISENDA, TOWERS, BOLOGNA.

WITH a view more completely to illustrate the Architecture of Italy in the middle ages, a limited number of secular buildings will be admitted in this volume, and it is hoped that such an interference with the original design of this work, will rather be considered an improvement than a blemish.

In the middle ages, the insulated residences of the nobles of Italy were, of necessity, castles ; and even when they resided in towns, such was the violence of the times, that it would not have been safe for any distinguished family not to possess a stronghold as a place of refuge in case of any sudden attack. For this reason fortified towers were attached to every patrician mansion. It was in the tenth century¹ that this practice commenced, and the number of these towers went on increasing till they were multiplied to what appears to us an inconceivable extent. In 1159 there were² 10,000 towers in Pisa, and a proportionate number had arisen in all the other principal cities of Italy.

As these towers were no less a symbol of illustrious birth than a means of defence, there was as much³ pride in the possession of them, as precaution. In consequence, the towers were retained after the necessity for them had passed away ; and it then became a matter of emulation amongst the nobles of the same city who should carry his tower to the greatest height.

Hence it was that the two towers which are represented in the annexed engraving, were constructed at Bologna by the rival families of Asinelli and⁴ Garisenda, at the corners of their adjacent mansions. The Asinelli tower was completed⁵ either in 1109 or 1119 ; and it may be concluded that its rival arose about the same time. The Garisenda tower has been impaired by time, but the Asinelli tower remains entire, and soars to the height of 376 feet, a standing monument of pride and absurdity ; but still so peculiar a building, and the record of such a peculiar state of society, that we should be sorry to lose it. Constructed of brick, slender, and now unattached to any support, it looks unsafe, but more than seven centuries have not been able to shake it. The Garisenda tower is still more alarming to the eye, from its obliquity. It is in the same predicament with the leaning tower of Pisa, and does not fall for the same reason.

All the towers of Bologna were not so firmly constructed ; for, in 1201, the tower attached to the mansion of the Alberici, came down, and falling upon adjacent houses, caused the death of several persons.

Almost all these mediæval towers have disappeared. Useless in peaceable times and in a different state of society, they have been gradually removed. But their demolition was not always the voluntary act of their proprietors.⁶ In 1250, when the people of Florence got the upper hand, and republican institutions were substituted for an oligarchy, the new rulers of the city, to humiliate the nobility over whom they had triumphed, ordained that every patrician tower should be considerably reduced in height. The nobles, however reluctantly, were compelled to obey. One or two of these truncated piles still remain to commemorate the discomfiture of the Florentine aristocracy.

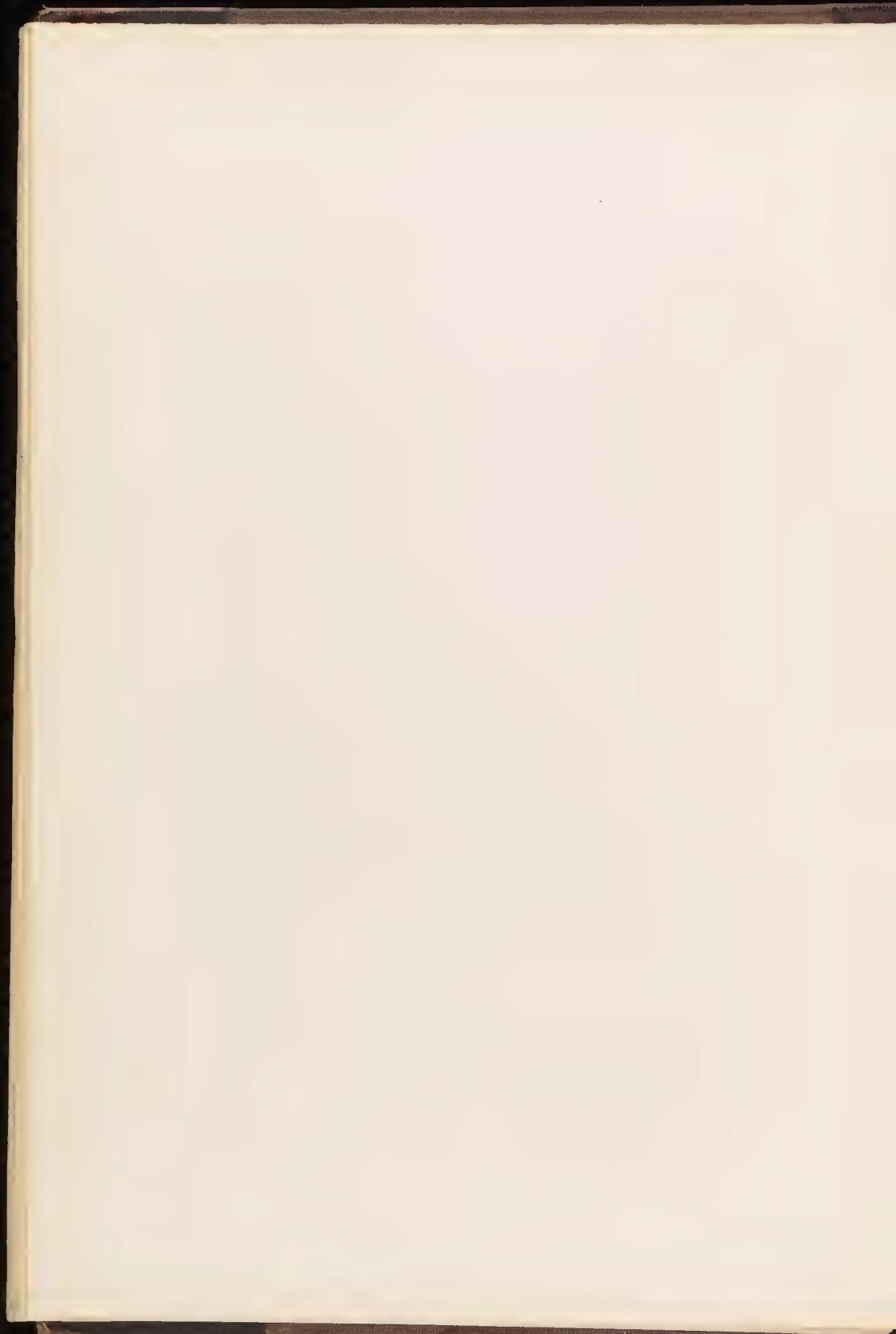
¹ Bononiensia, librato abutentes, turres solidere exigerunt, 995.—*Sigonius*

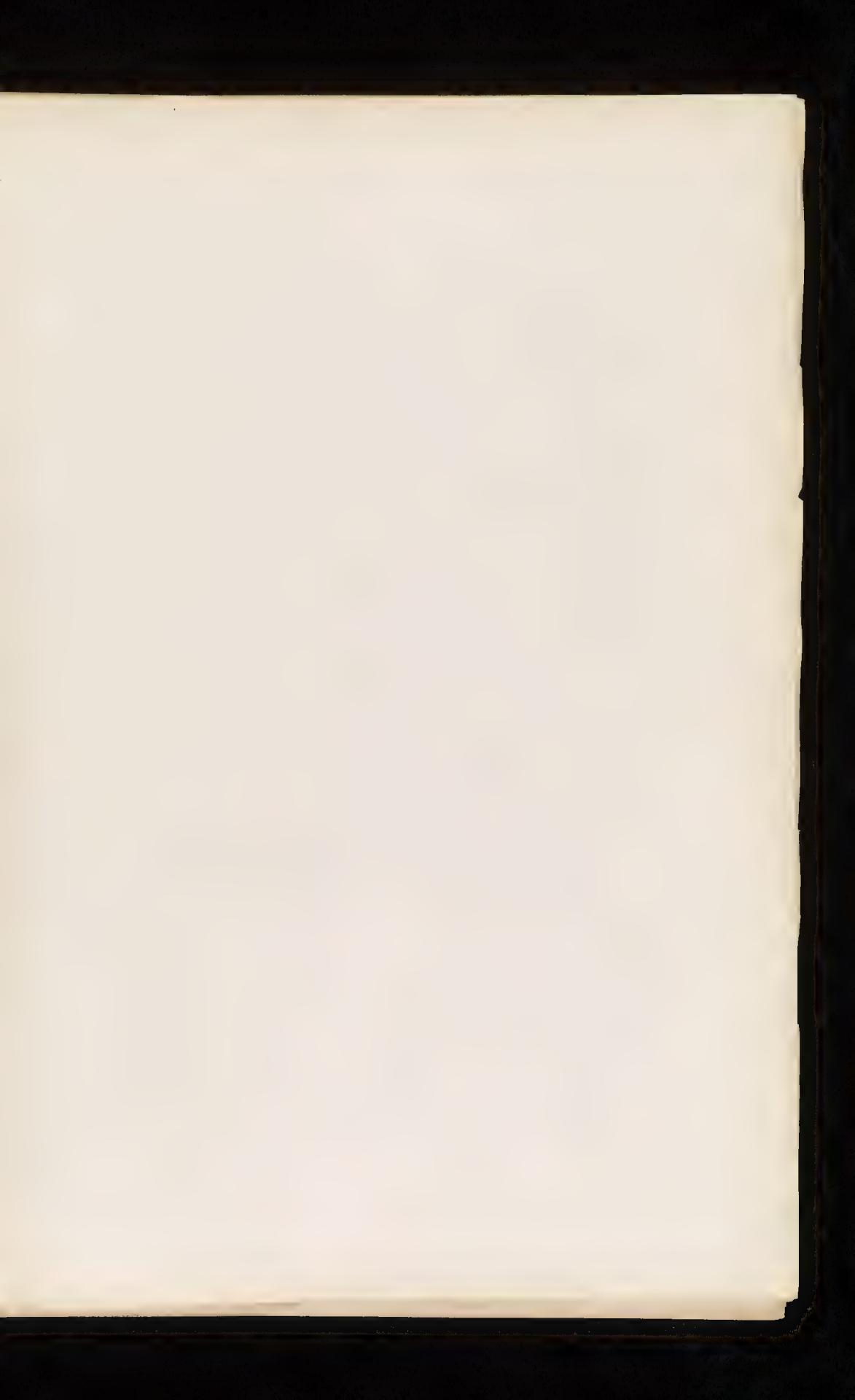
² Beccaria, of Twelfth. It was in one of these towers that Count Ugolino and his sons were starved to death.

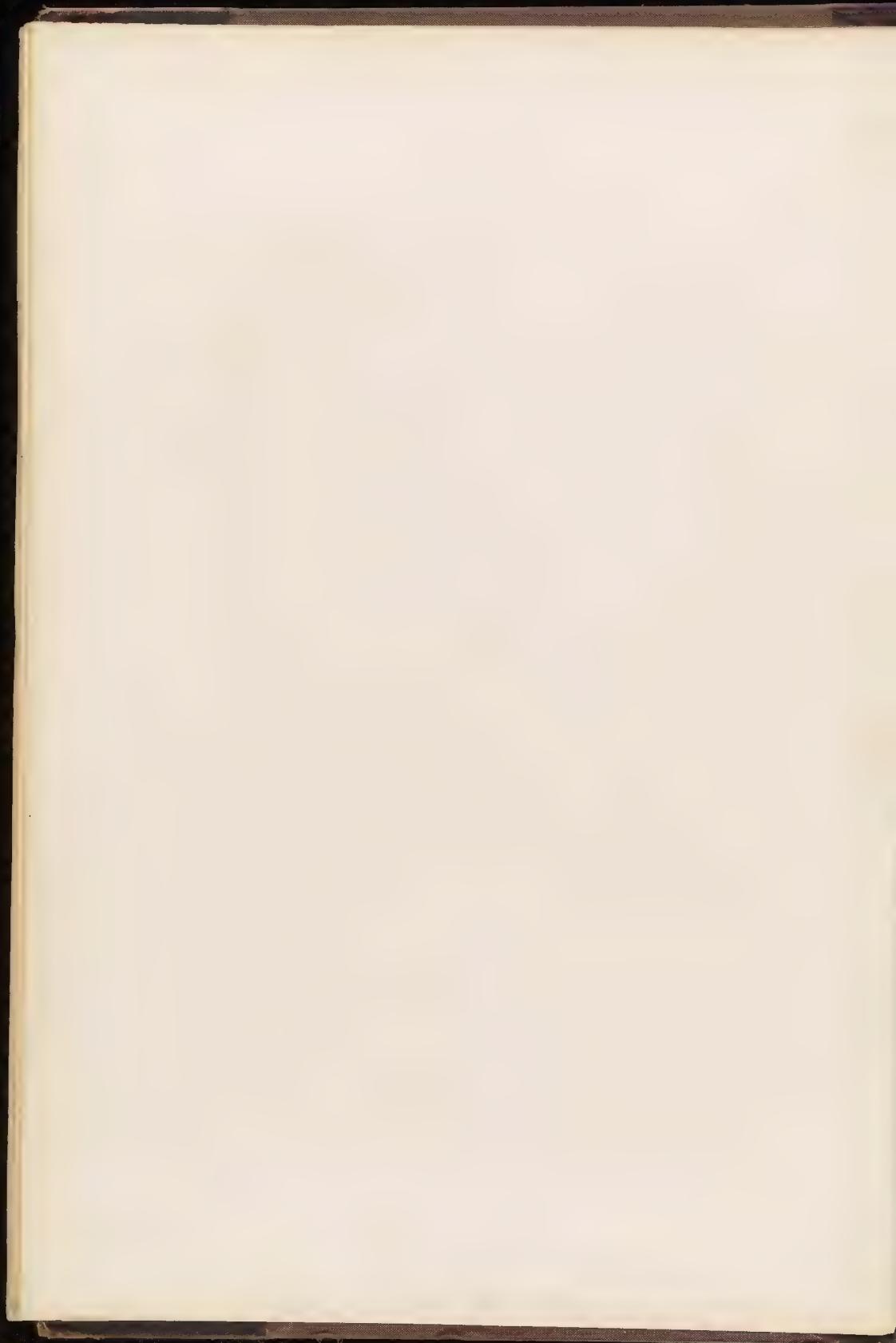
³ Nobilium Jacobitana erat gloria turres habere. *Miracula*, t. 2. lib. v. c. 1.

⁴ A member of this family is the hero of one of Boccaccio's most interesting tales—La morte, vita. *Giornata X. Novella IV*

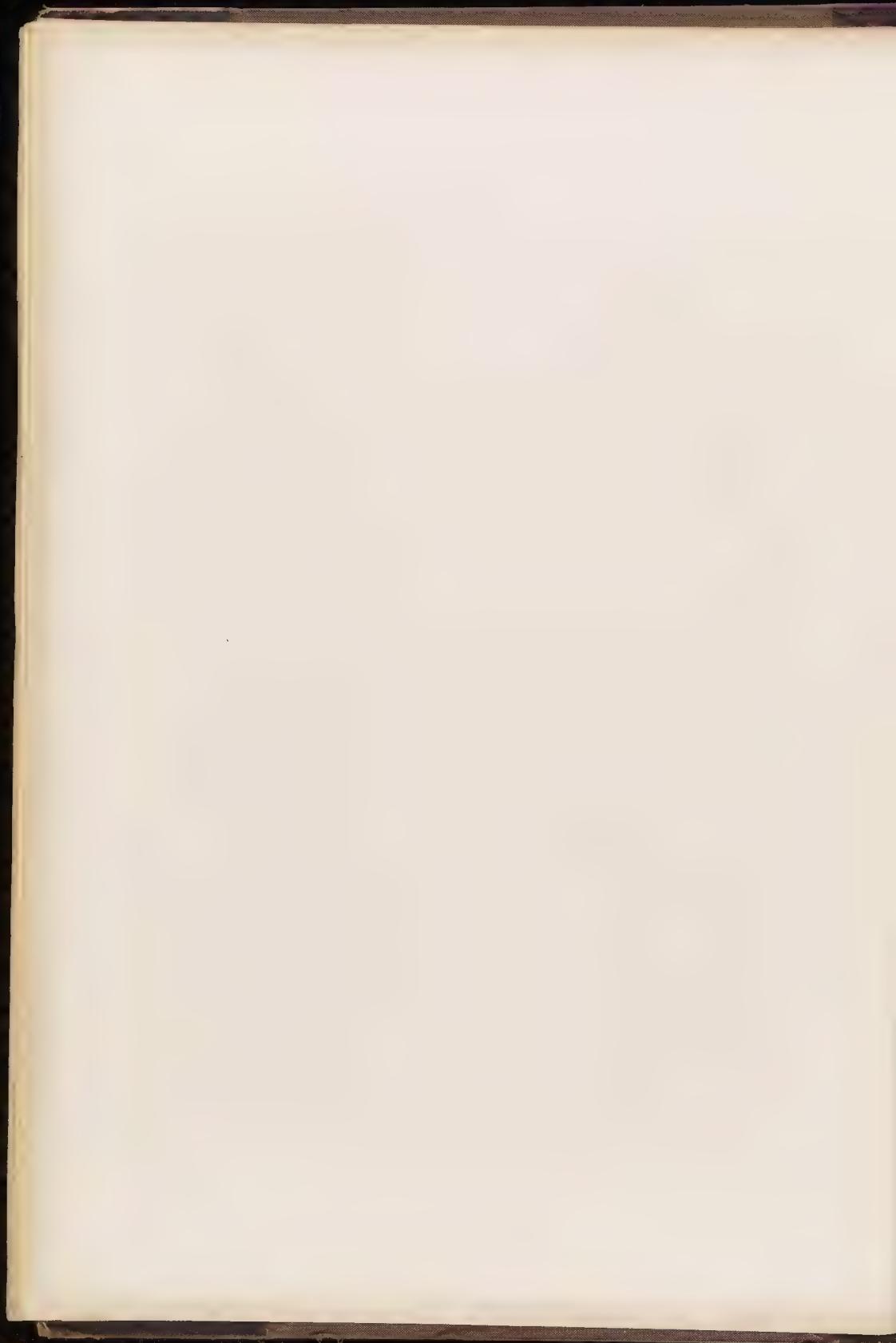
⁵ According to Matteo Griffoni, in 1109 ; according to Frn Bartolomeo delle Puglie, in 1119. ⁶ Guar. Villani, t. 6. p. 39











III.

SAN DONATO, MURANO.

MURANO is one of the smaller islands in the Lagune of Venice, and was peopled in very early times.

In the year 1125, Domenico Michael, 34th Doge of Venice, took the island of Cephalonia, on his return from the Holy Land, and brought from thence the body of San Donato, once Bishop of Evora, in Epirus. This treasure he deposited in the ancient church of Sta. Maria at Murano.

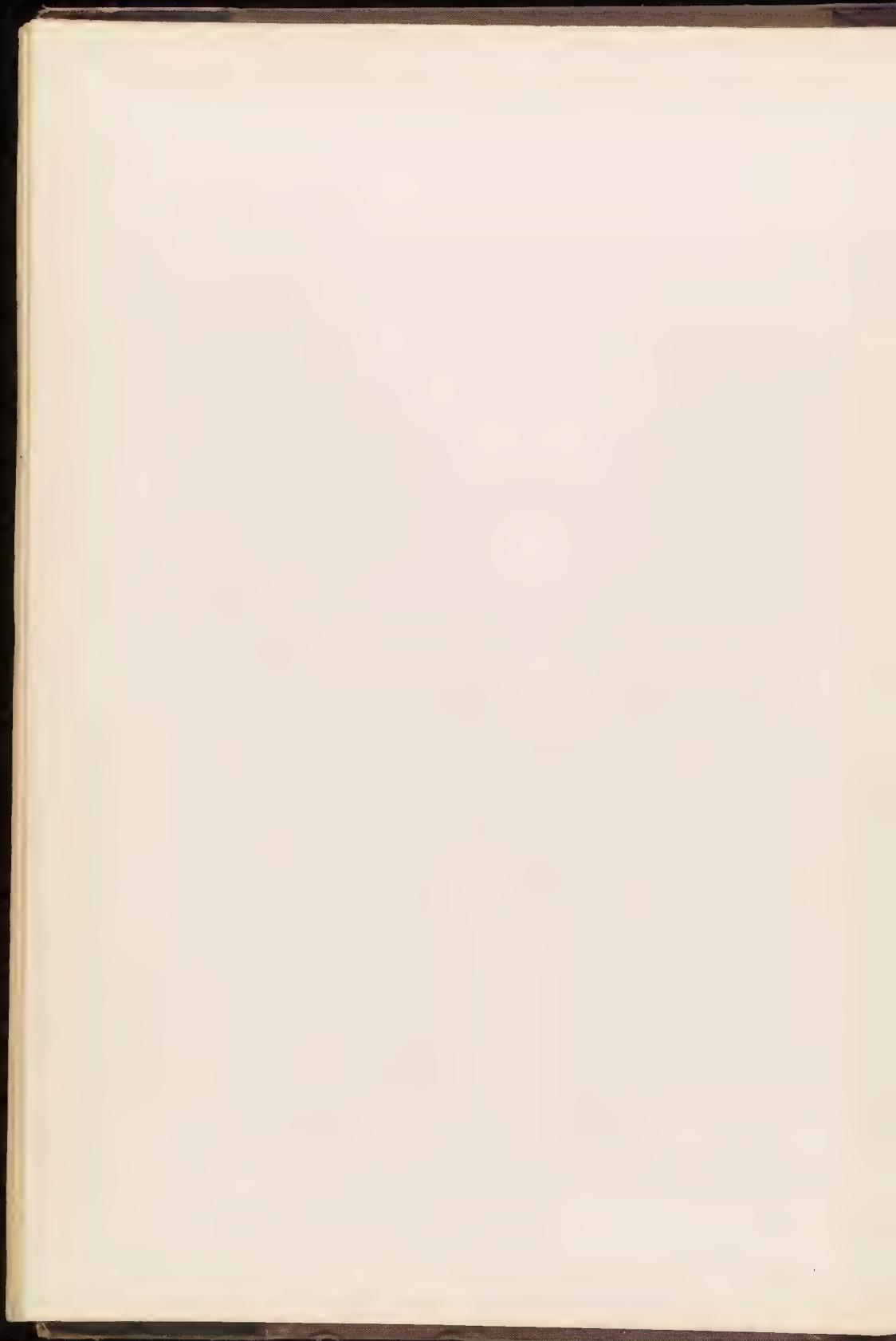
The probability is that the church was entirely rebuilt soon after this transaction, as the style of its architecture is in accordance with that of the twelfth century. The eastern apse, which the engraving represents, exhibits one of the richest specimens of external decoration in the Lombard style.

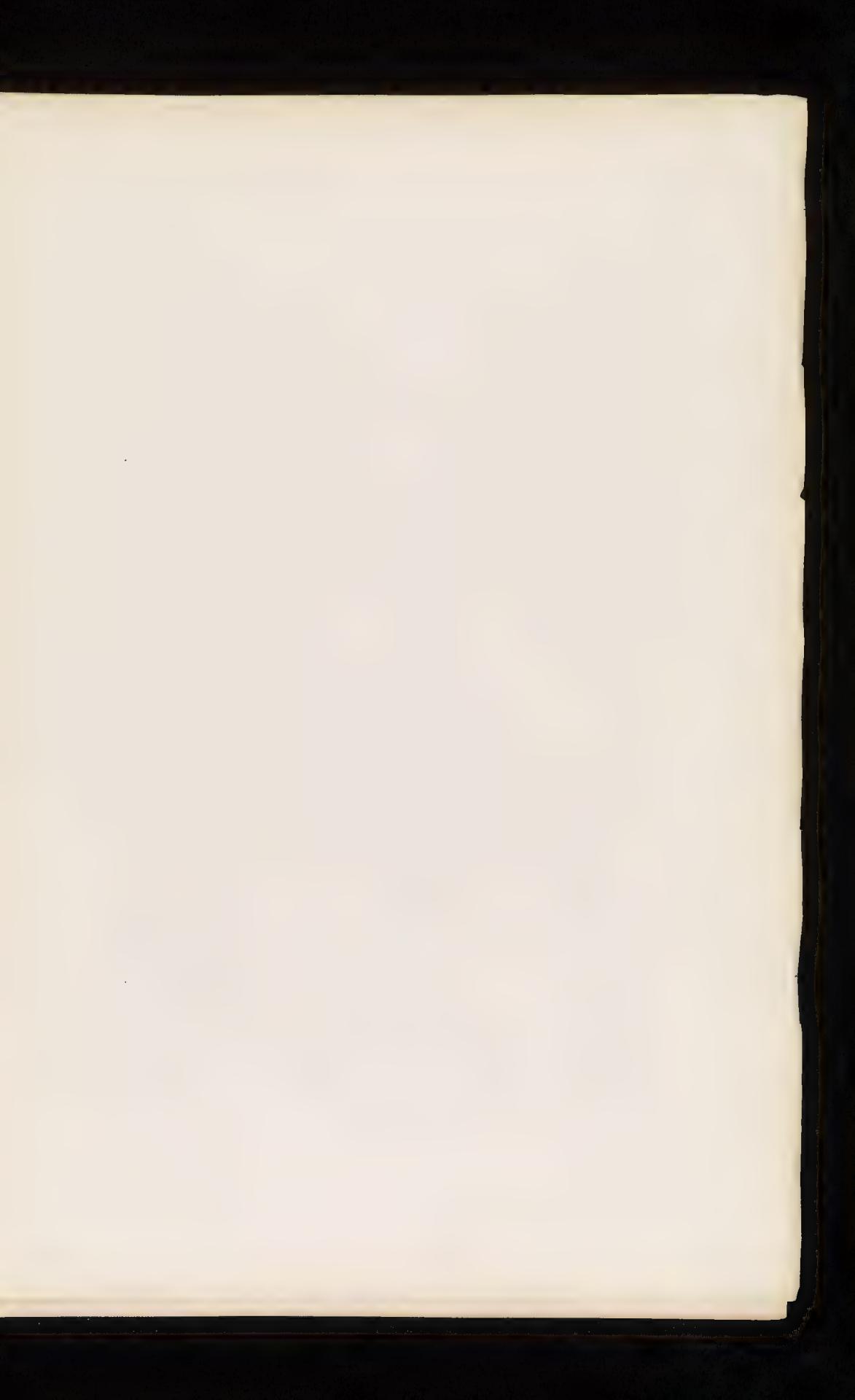
From the veneration for the Saint whose body had thus been acquired, the name of the church was soon changed from Sta. Maria to San Donato.

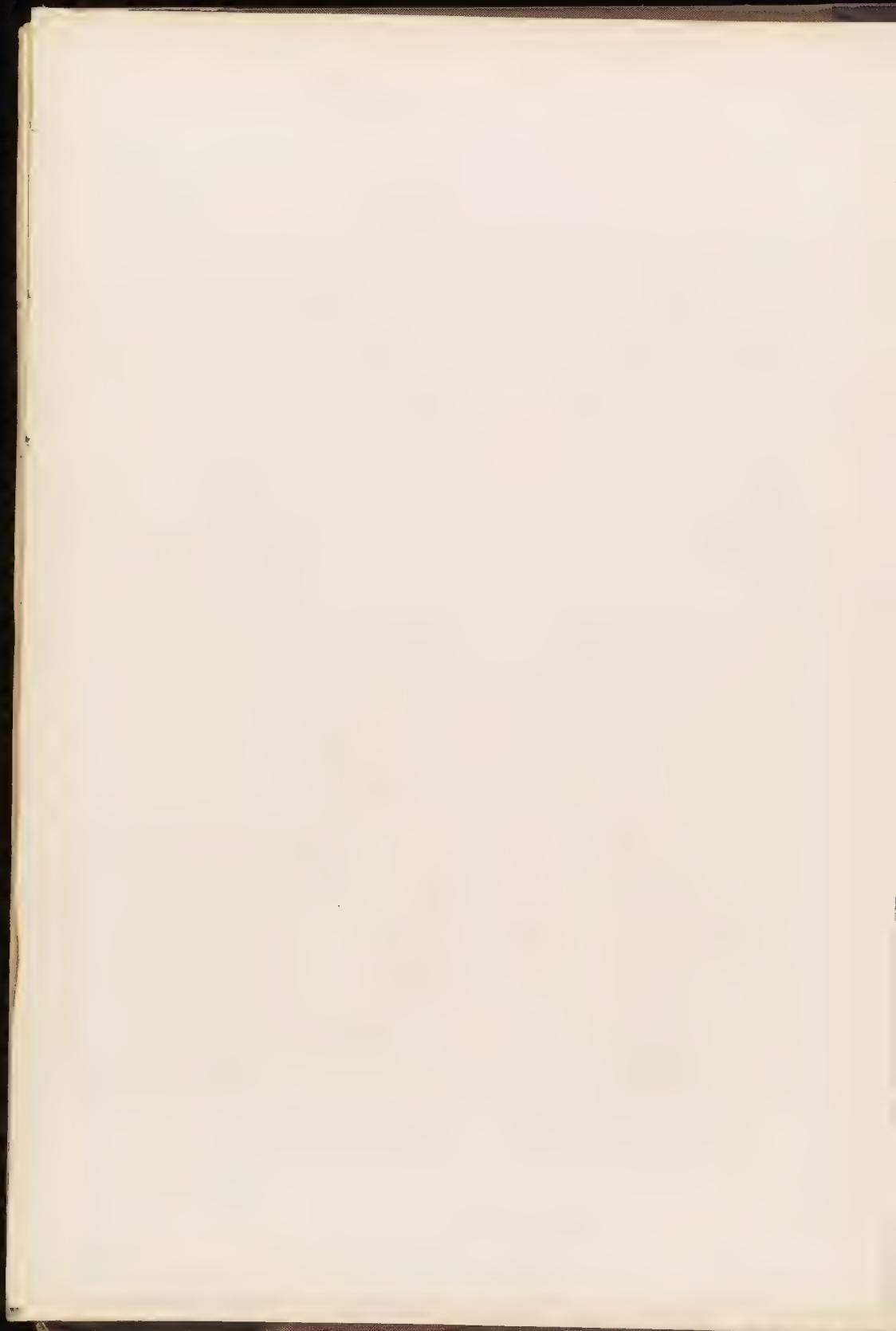
In front of the high altar is a bas-relief of San Donato, carved in wood, which was executed by some Venetian artist, in the beginning of the fourteenth century. Under it is the following inscription.

Correndo l'anno MCCCX Ind. egipte VIII.
In tempo de lo nobile homo
Maser Donato Memo Iuniorando Podesta de Murano,
Fatta fo questa 'Anconia
De Maser San Donato

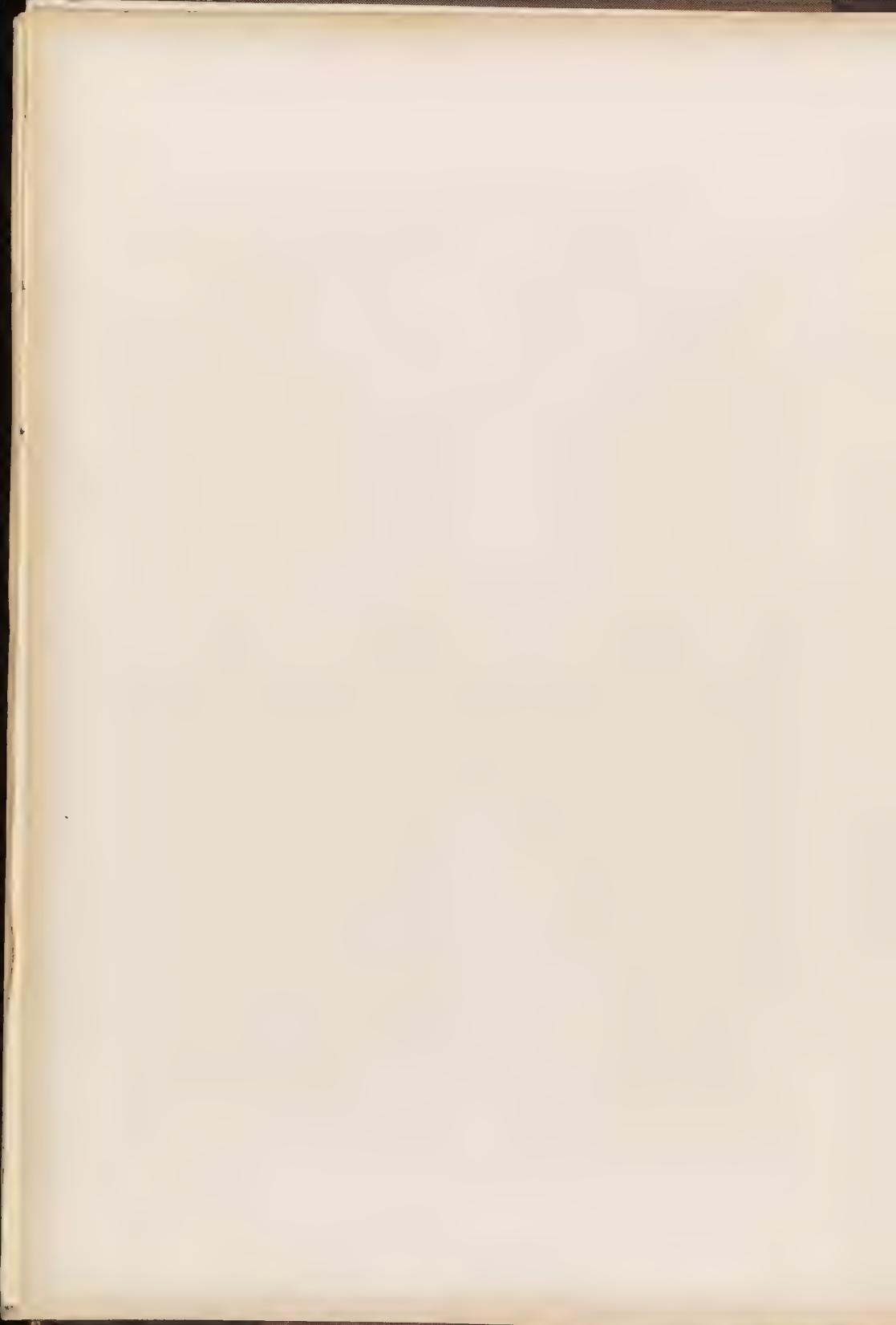
¹ Ancona—a sort of niche, of which the upper corners are rounded off, and which is surrounded by a rich frame, placed either above, or in front of the altar, and containing either the statue of the Saint, or a picture representing some sacred subject. In this place, a part is taken for the whole, and the word includes what the niche contains.











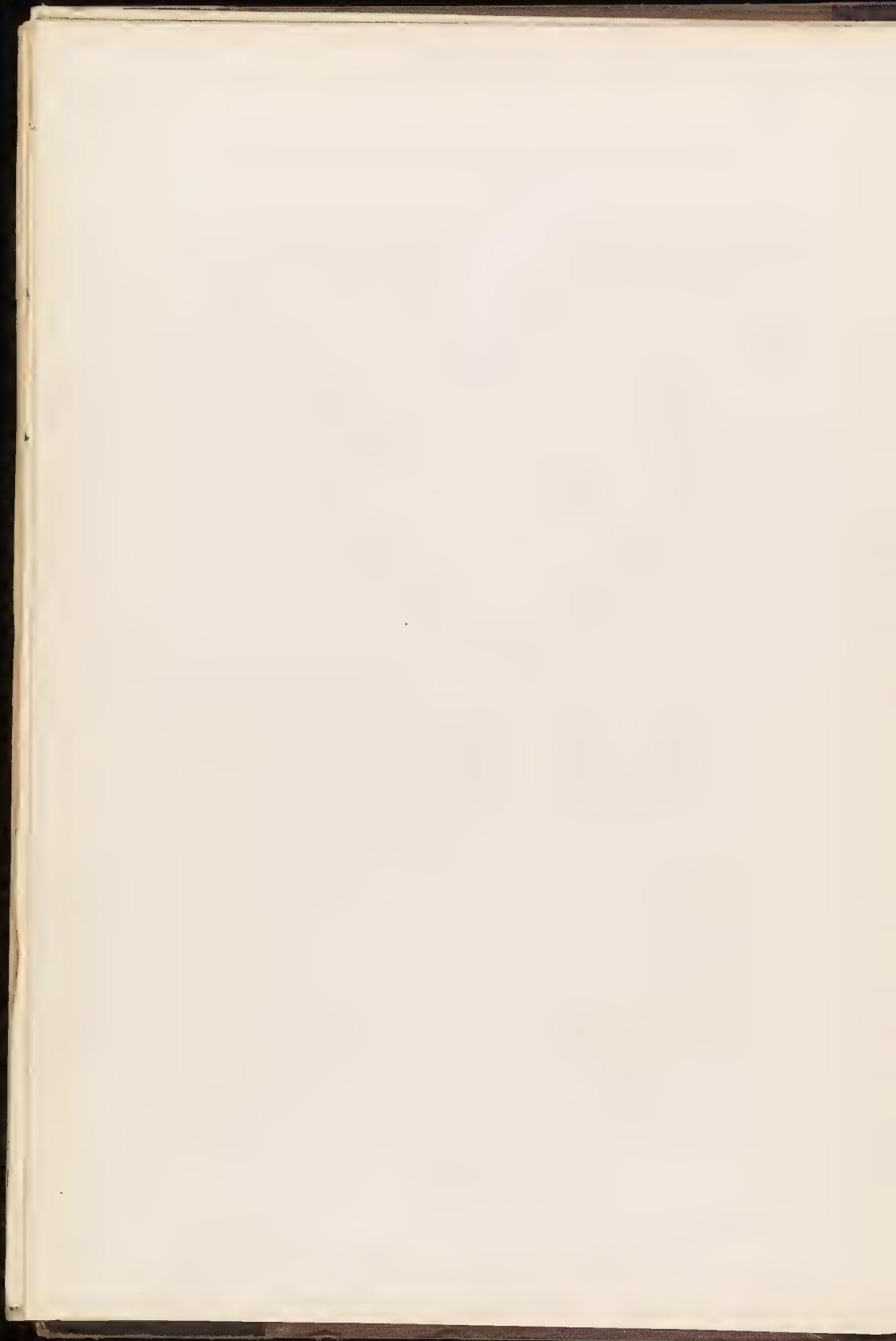
CHIARAVALLE, NEAR MILAN.

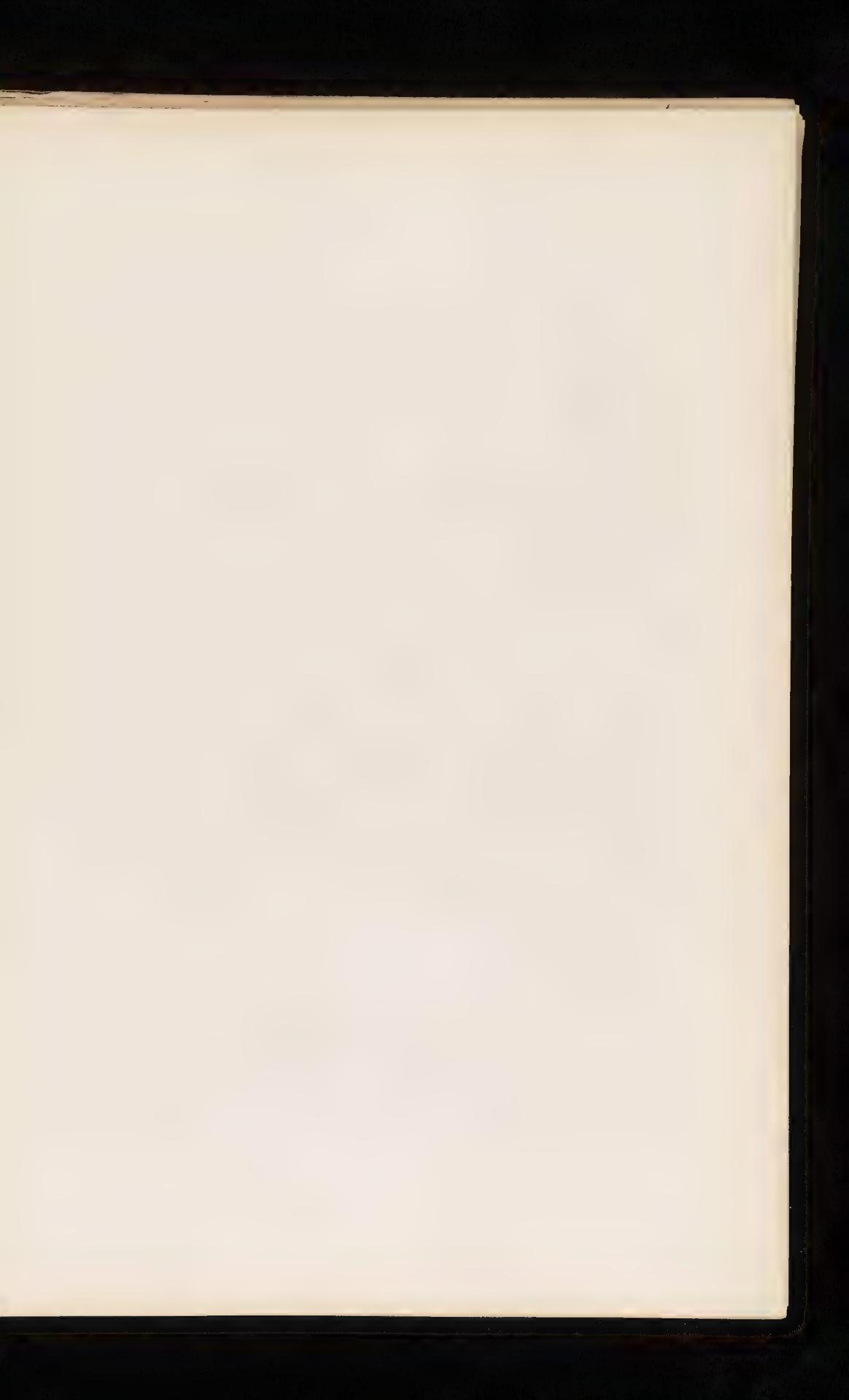
THIS was the church of the first Cistercian monastery that was established in Italy. The Cistercian reform was first introduced by St. Bernard, who was abbot of Clairvaux in France. In 1134 St. Bernard crossed the Alps to attend a council at Pisa, and, on his way back, paid a visit to Milan. The citizens of Milan advanced seven miles beyond their gates to receive him. His presence excited the most enthusiastic feelings; and, within a year after his departure, a monastery was built, at the distance of about four miles from the city, which was to be governed by St. Bernard's rules, and to receive a name from the parent institution.

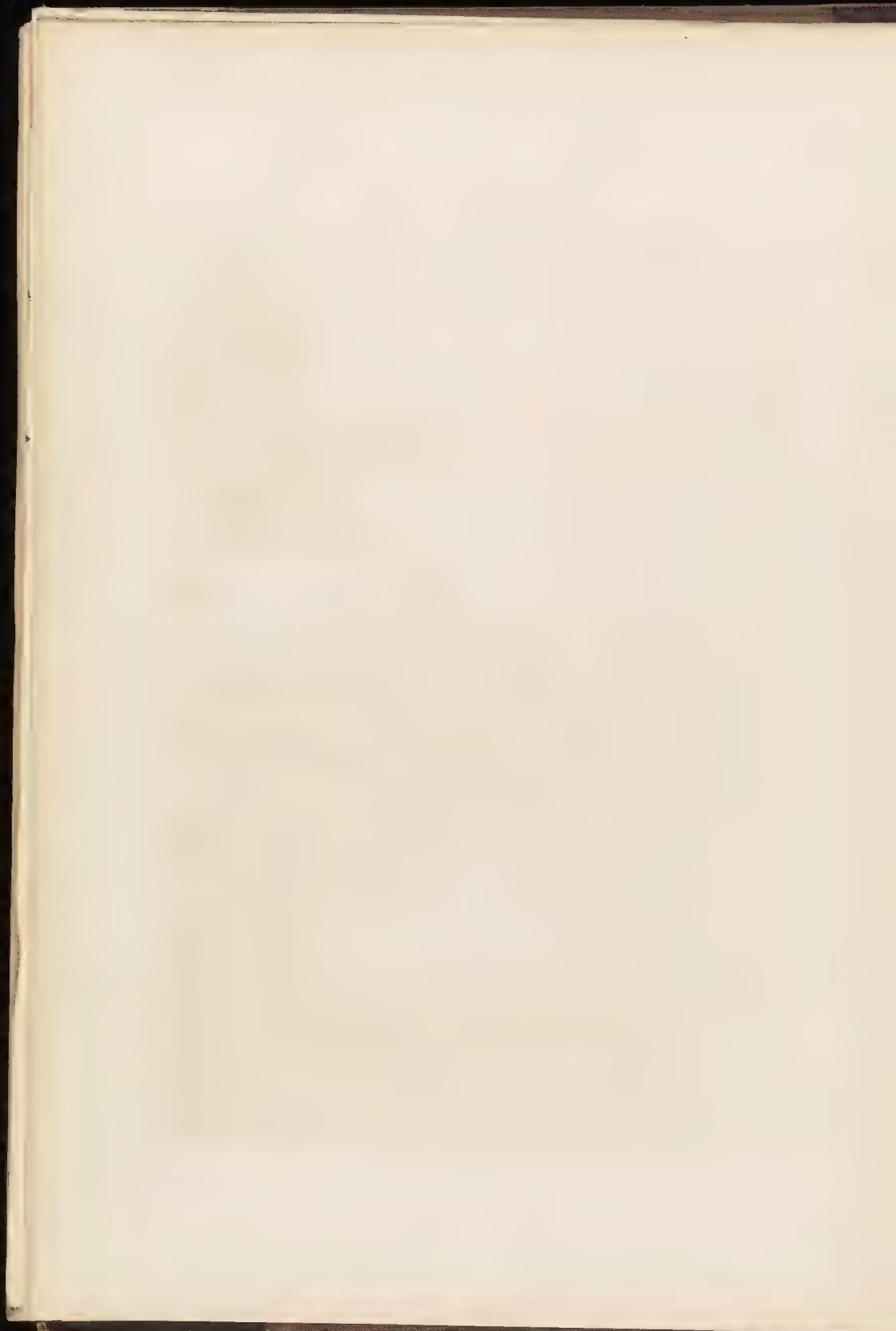
The monastery was inhabited in 1136, but it was not till nearly the close of the twelfth century that the church was completed. It is in the Lombard style, and deserves consideration, as an architectural composition, for the importance of its central tower. The body of the fabric is left perfectly plain, and, in effect, serves only as a base for the leading feature of the design. The tower alone is enriched. Octagonal in its form, up to a certain height, it becomes a spire above. Both the octagonal, and spiral portions are enriched with Lombard galleries, which give an appearance of lightness, and attract the eye to that part of the building on which it is intended to rest. It is evident that the architect must have made the central tower his chief object, and whenever an architect has had a peculiar object, and has succeeded in producing the effect which he desired, his work deserves to be studied.

In the cemetery which adjoins the church still remain several monuments of the powerful family of the Torriani, who selected this cemetery for their last resting place. Here lies the great Pagano della Torre, (who died in 1241), the most distinguished of his race; and near him repose several of his descendants. The Torriani were at the head of the popular party, and, for two or three generations, governed Milan, keeping the nobles in bitter subjection. Having conspired against the Emperor, in the year 1311, they were defeated, proscribed and banished; and, by their fall, made way for their rivals, the Visconti, who were at the head of the nobles.

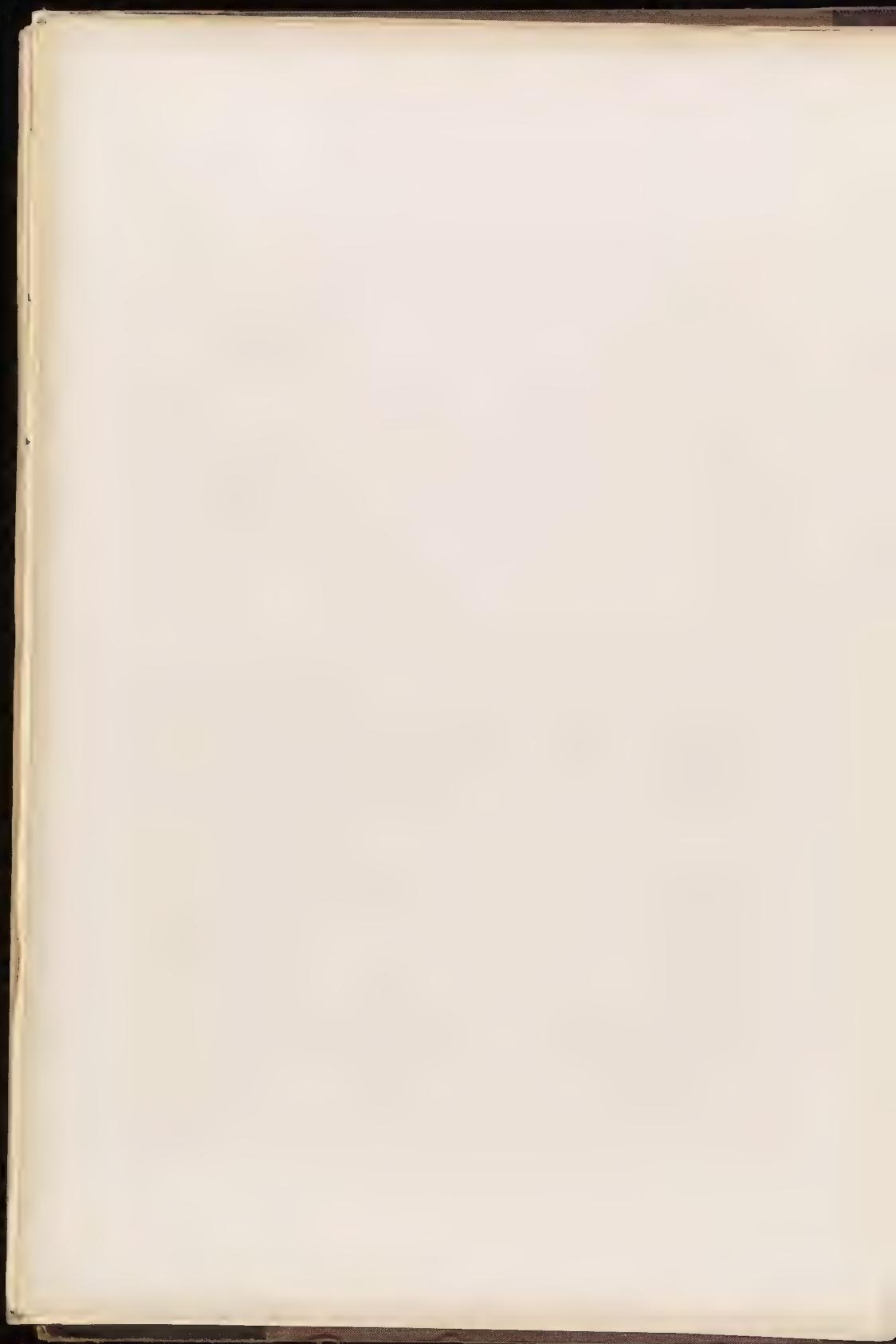
¹ Giulini, Memorie di Milano, Vol. V.—Anno Domini MCXXXV. sediscentum fuit Monasterium Charavelles Mediolani. Chronica di Filippo de Castel Seprio, cited by Giulini, vol. v. p. 293











V.

SAN ZENONE, VERONA.

SAN ZENONE was Bishop of Verona in the time of the Emperor Gallienus. The first church of any size which was built on the spot where the church of San Zenone now stands, was erected in the beginning of the ninth century by Rotaldus, Bishop of Verona, with the assistance of Pipin, the son of Charlemagne, whom his father had deputed to govern his kingdom of Italy.

This church was much injured by the Hungarians in 924. In 961, Otto the First passed through Verona, on his way to Rome, and left a rich donation in the hands of the Bishop for the restoration of San Zenone.¹ The new church, however, was not begun till 1138, and not finished before the year 1178.

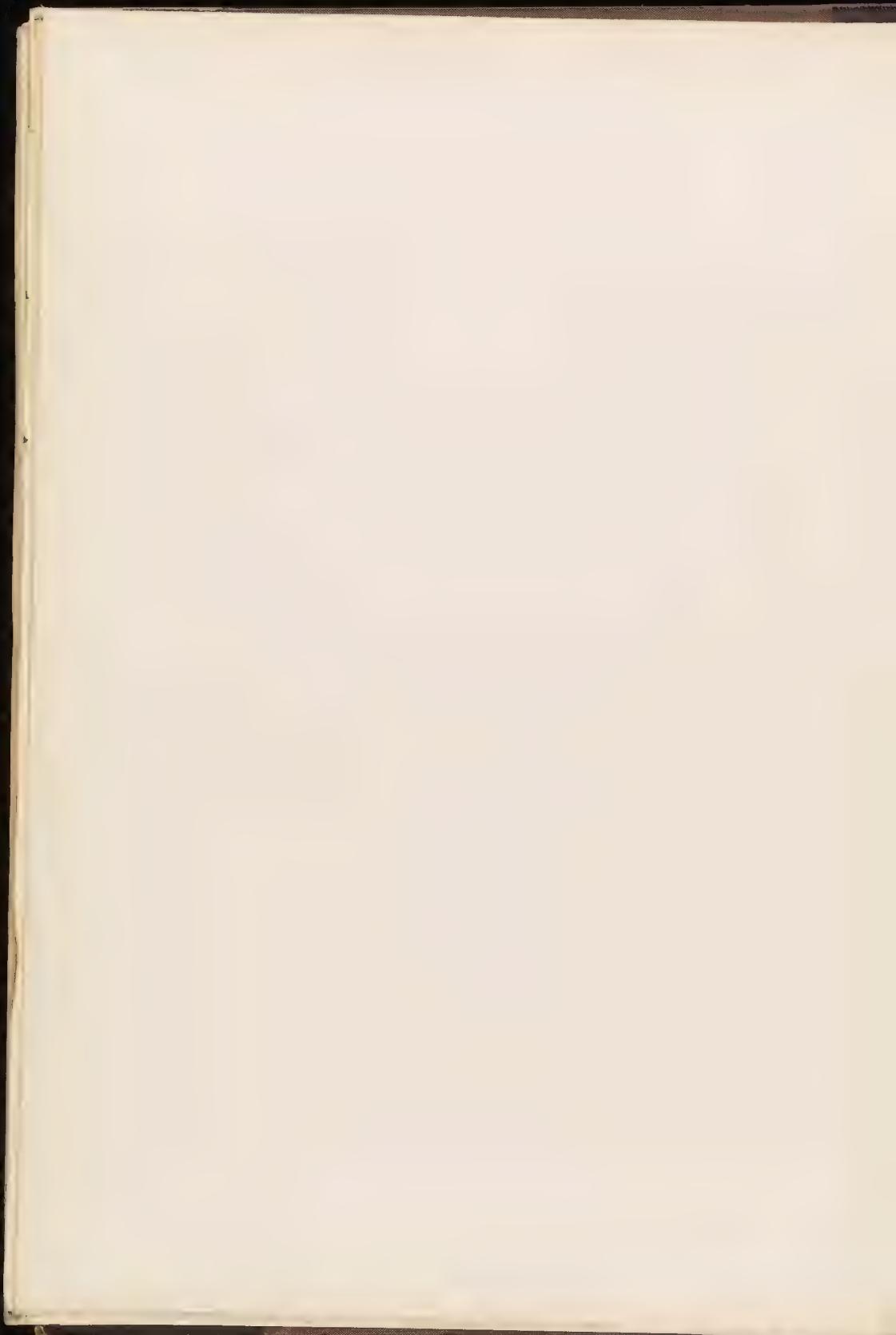
The plan of the church is that of the Latin Basilica, without transepts. The style of the building is Lombard. The front is of marble. The sides are constructed with alternate layers of marble and brick. The principal feature of the front is one of the earliest wheel of fortune windows. It was executed by a sculptor of the name of Briolotus, who also built the baptistery. An inscription in the baptistery records this fact, and speaks of the window as a work which excited wonder in those times.

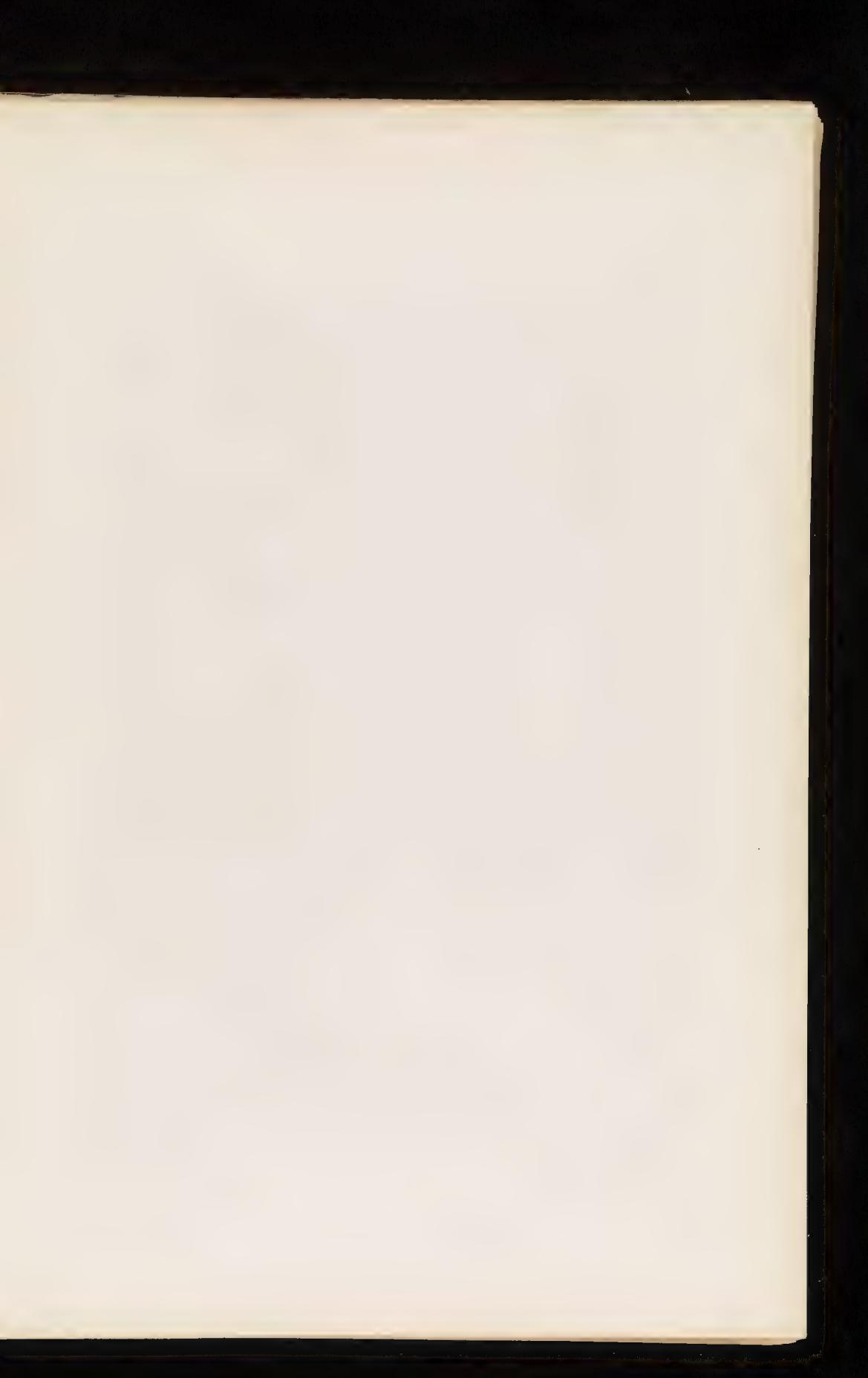
The campanile, which stands by itself, wholly unconnected with the church, was begun by Abbot Albericus in 1145, but was not finished till 1178.

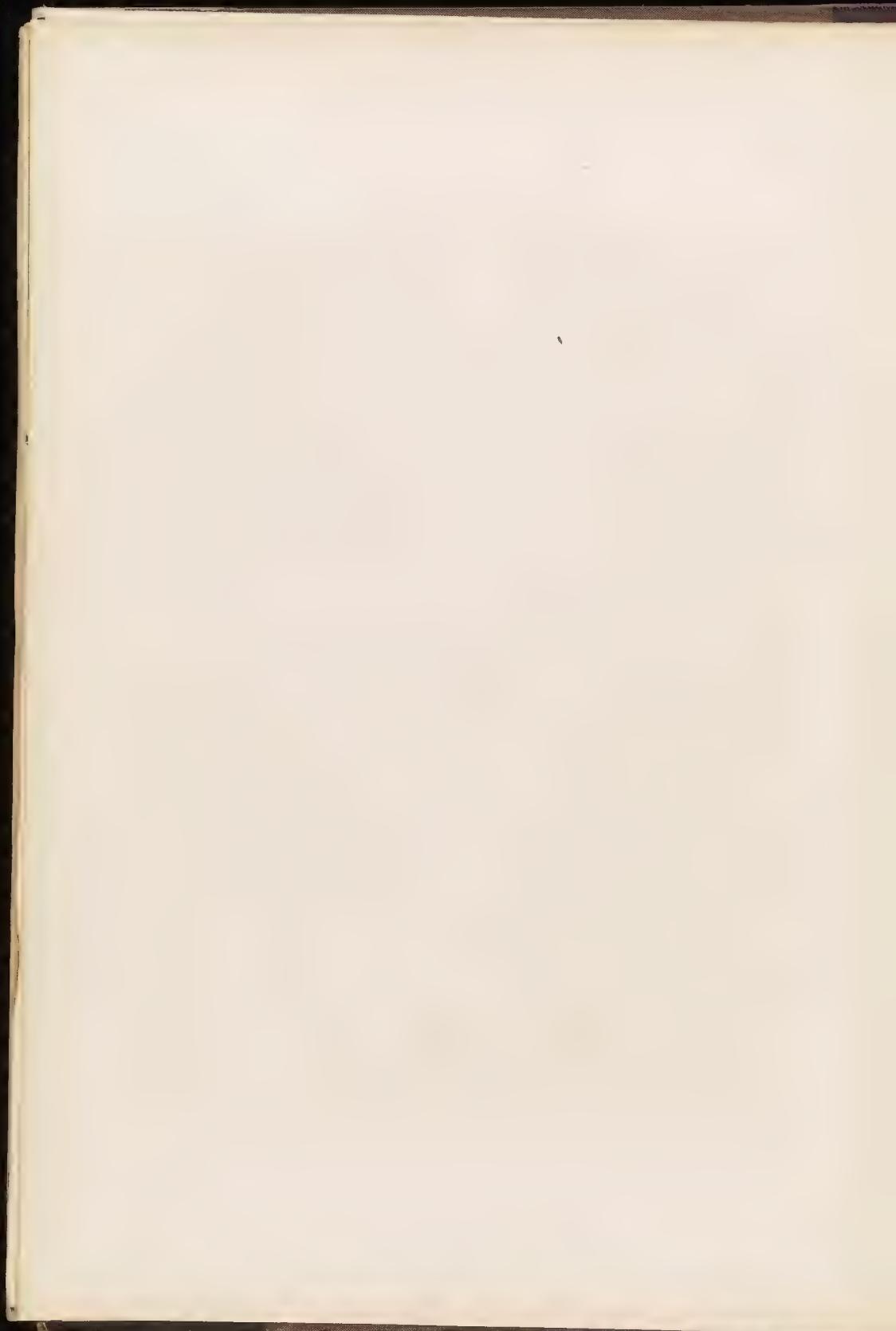
Adjoining to the church there was a monastery, and adjoining to the monastery a palace, in which the Bishops of Verona resided. This palace was burnt down in 909, but must have been afterwards rebuilt, as we find that the Emperors lodged at San Zenone, when they visited Verona in the eleventh and twelfth centuries.

¹ Baulorum. Celiere di Verona
Quaque Bracca sua laudet — Ite fo tunc fecit rotam super Ecclesiam
Capua, prece, tene notam, at Veronae permisum Balatum
Lapulum ipse designo. t

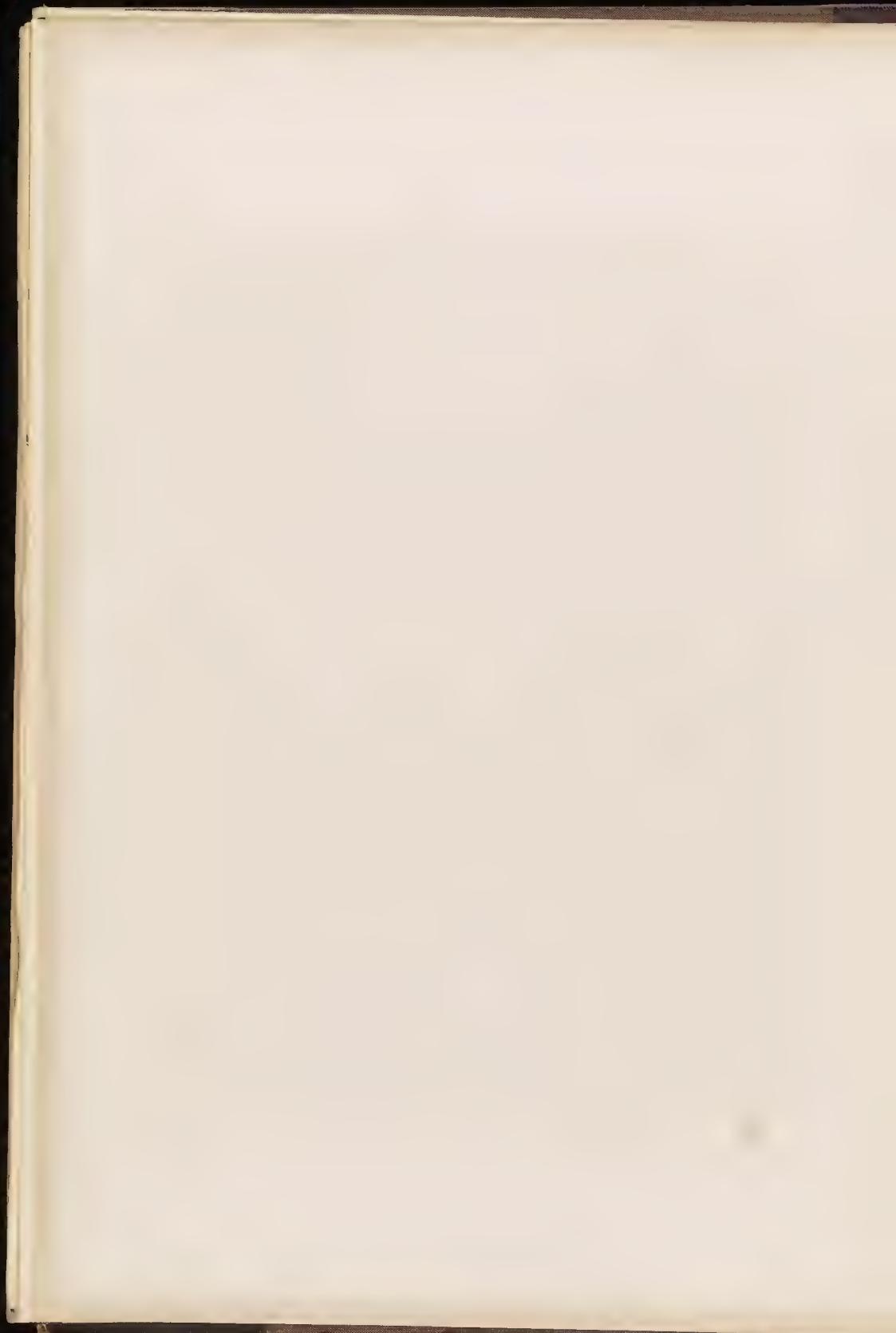
Inscription in the Baptister,











VI.

THE INTERIOR OF SAN ZENONE.

THE interior of this building is striking, from the grandeur of its proportions and its elevation.

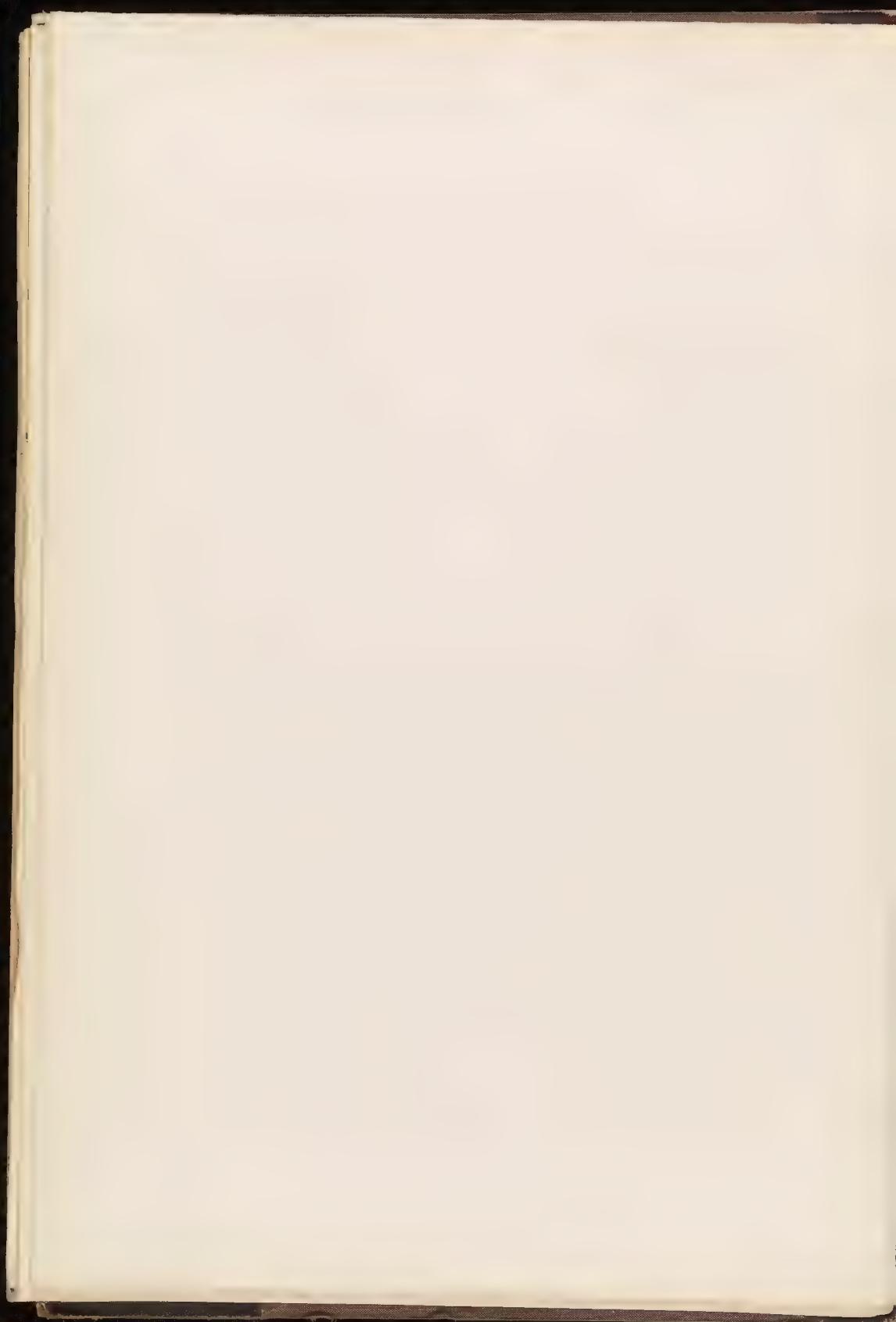
The nave is divided from the aisles by alternate pillars, and piers. These pillars are less stumpy, and of better proportions, than the pillars of Lombard buildings in the seventh and eighth centuries, but their capitals shew that the Lombard monsters were not entirely discarded so late as the twelfth century.

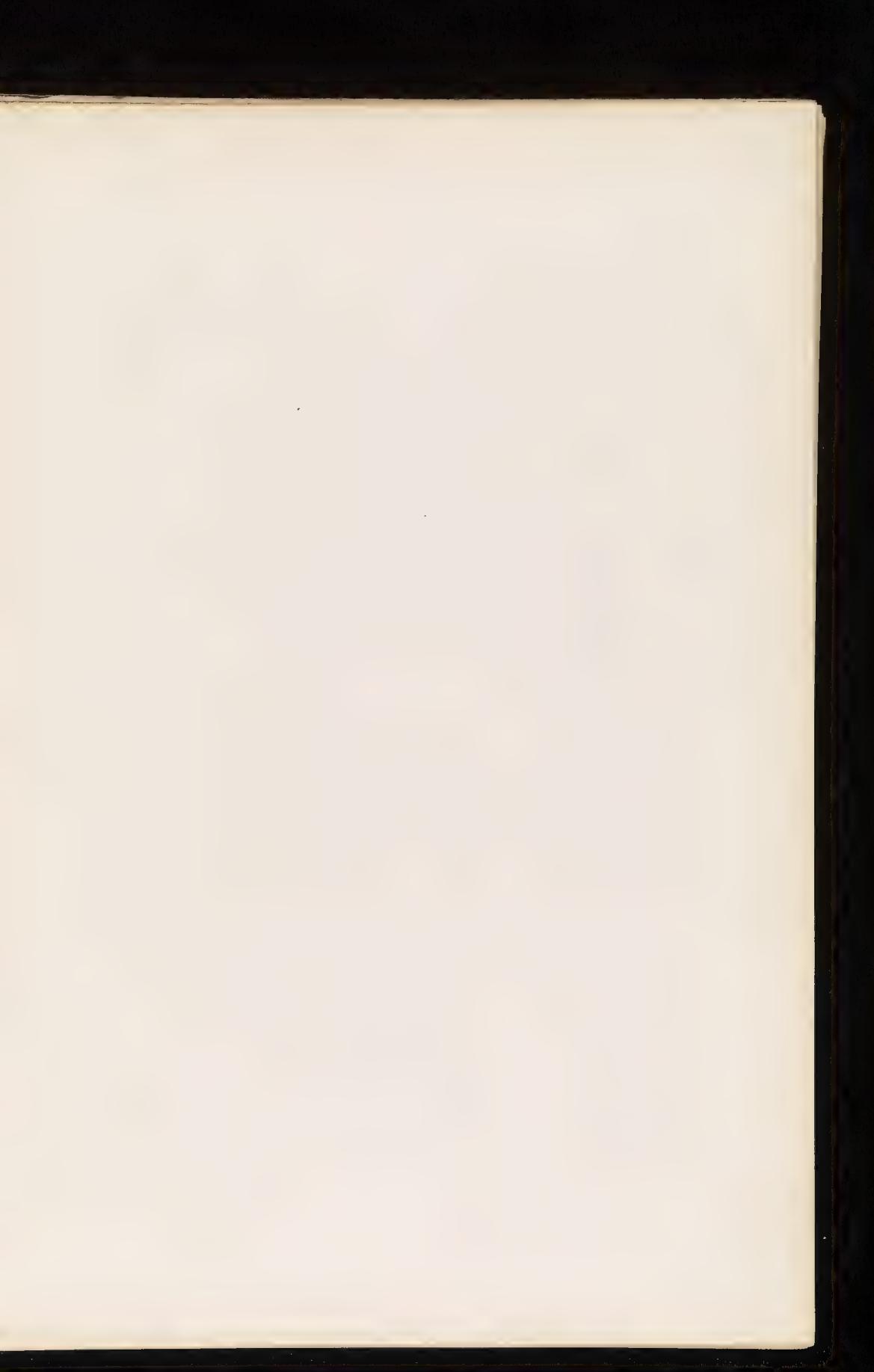
The wooden roof is exceedingly curious, and more elaborately ornamented than occurs anywhere else in Italy.

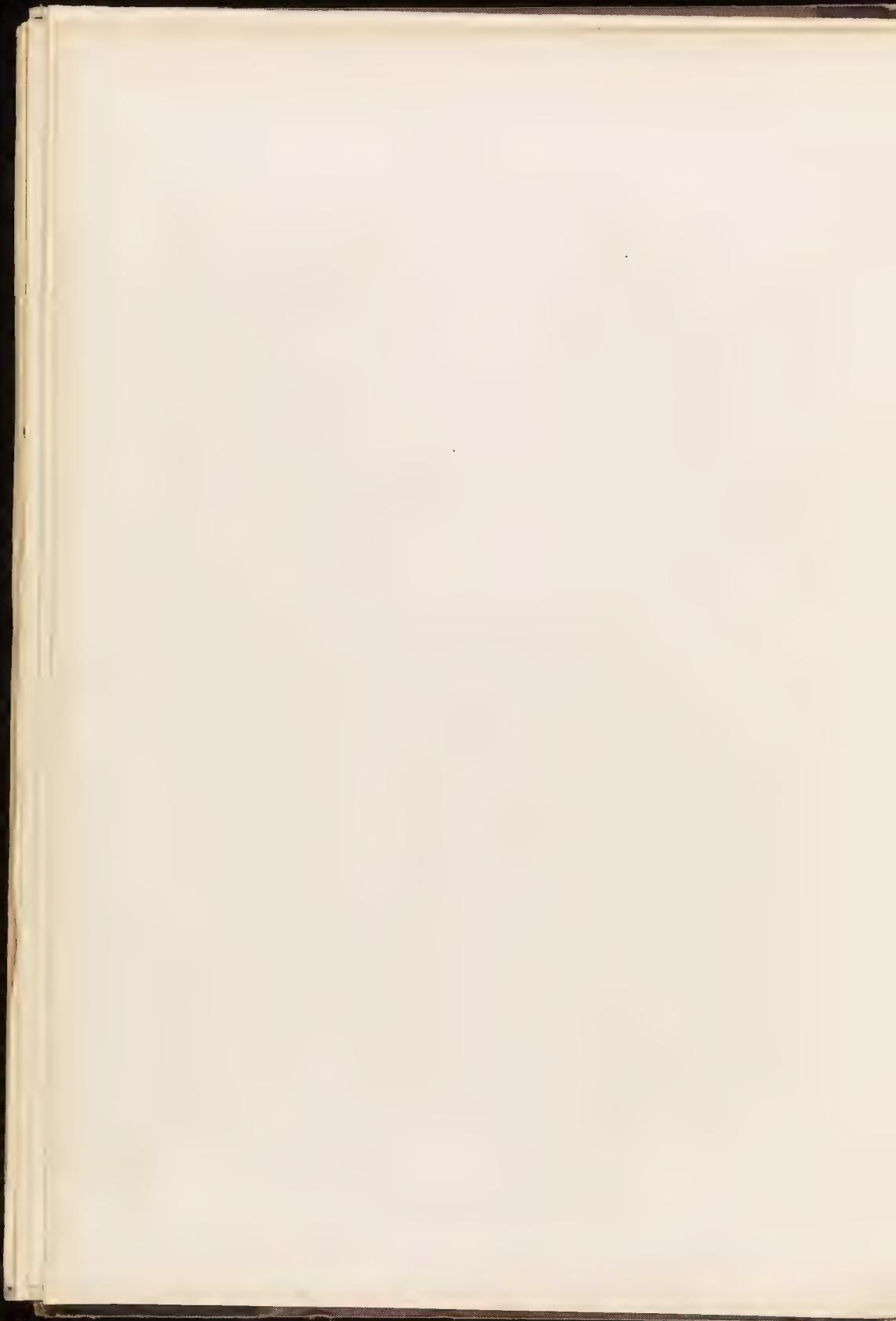
The choir is in the pointed style; but this part of the church was rebuilt in the fifteenth century.

The windows in this church, unlike those in the early Basilicas, are of small dimensions. From this architectural change arose that sombre effect, which was afterwards considered a merit.

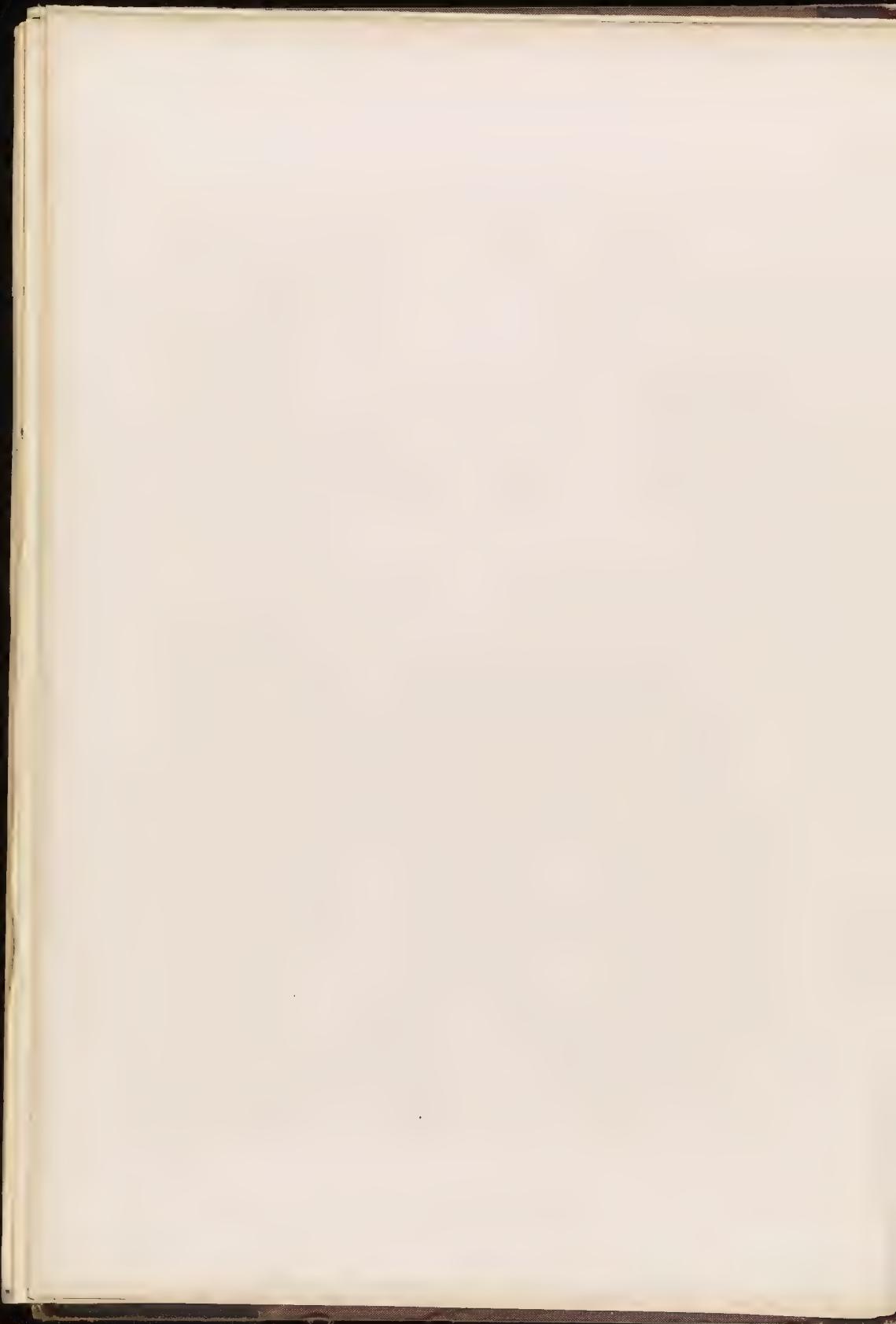
Under the choir there is a spacious crypt, the vaulted roof of which is supported by no less than forty pillars; all the capitals of which are various.











VII.

THE PORTAL OF SAN ZENONE.

THIS is a very rich specimen of the portals of Italian churches in the twelfth century. Whatever the sculpture of that age and country was able to effect is profusely expended upon its decoration, both in marble and bronze. If, in these decorations, some ludicrous images are retained, the greater part of them attempt to imitate the more correct models of the Roman bas-reliefs.

The bas-relief, within the portal, over the door, is said to represent a deputation which was sent to San Zeno by the Emperor Gallienus.

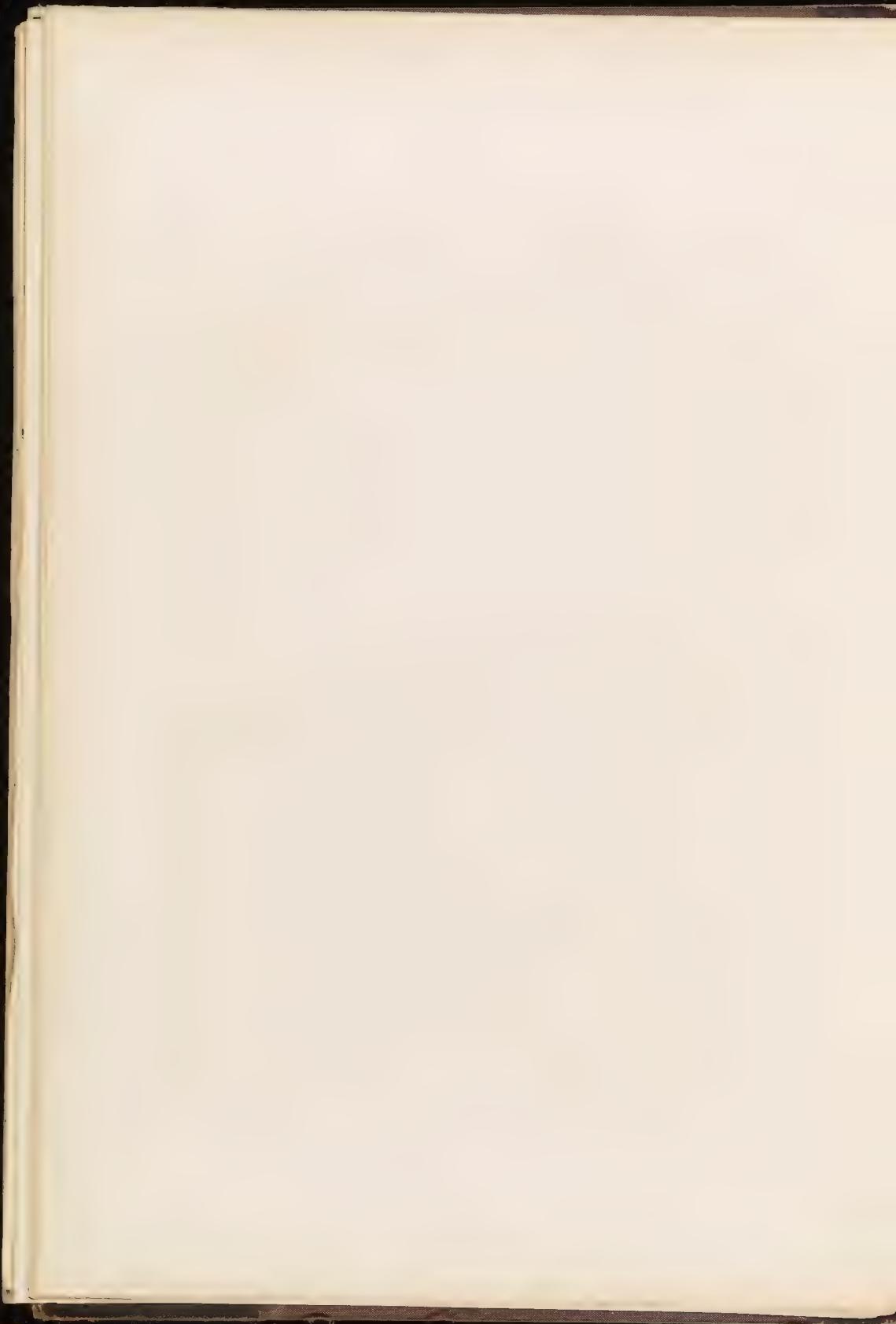
On the flanks of the portal appear subjects taken from the Old and New Testament. The history of Adam and Eve, on the one side; the principal events in the life of our Saviour on the other. With these are blended, as usual, subjects taken from ordinary life, and illustrating the manners of the times; knights jousting at each other; and a representation of the chase, popularly called the chase of Theodoric.

The doors are of bronze, enriched with figures in compartments.

The pillars, as usual, rest on the backs of animals. Lions, symbolical of the vigilance and strength of the church.











VIII.

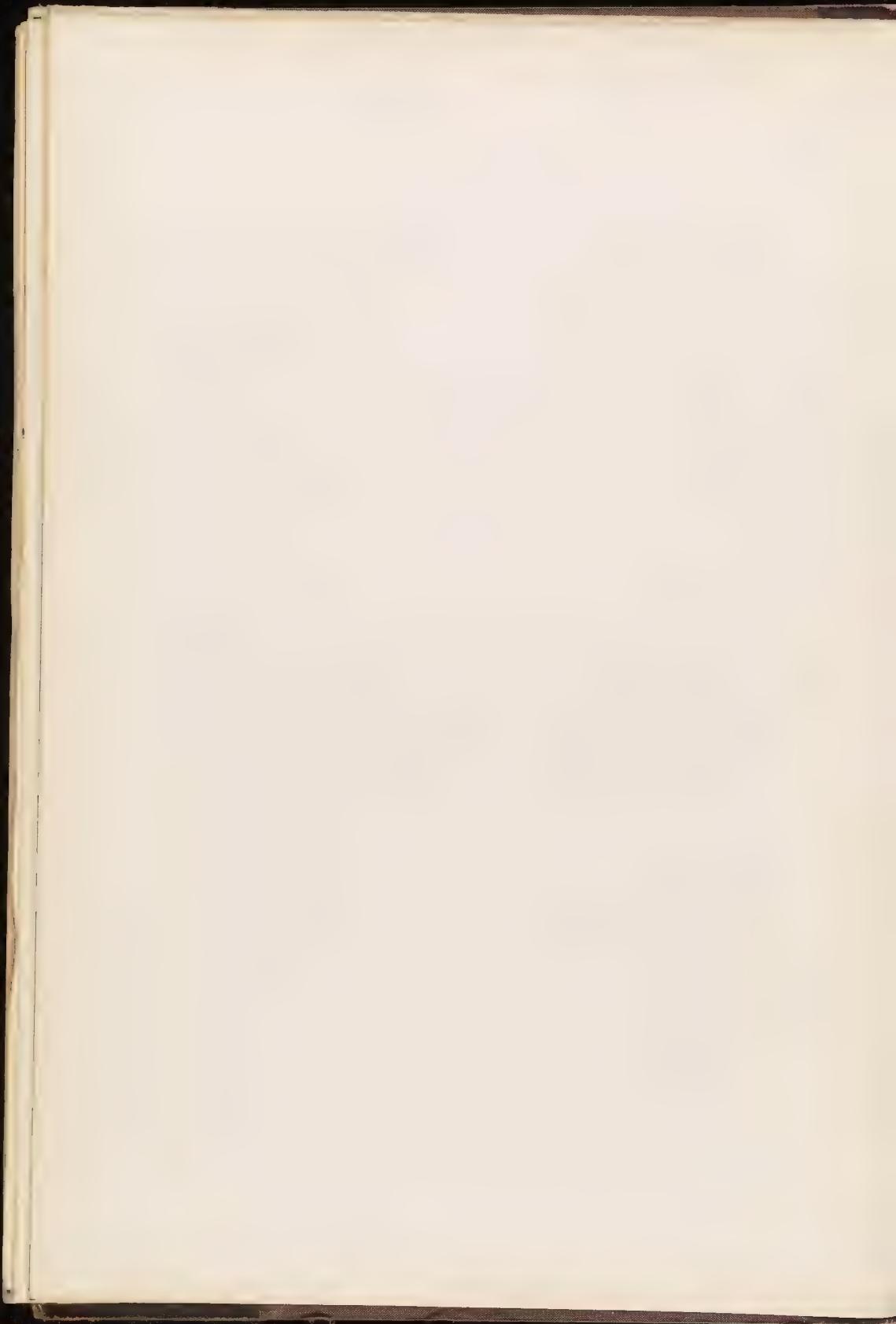
SANTA MARIA, TRASTEVERE, ROME.

A CHURCH was built on this spot in the fourth century, but it appears that, in the year 1139, Pope Innocent II. took down the old building, entirely rebuilt the church, and completed it in its present form. He, also, adorned the interior of the apse with the Mosaics which now exist, amongst the figures of which Innocent II. appears with the model of a church in his hand, a distinction which was only allowed to founders.

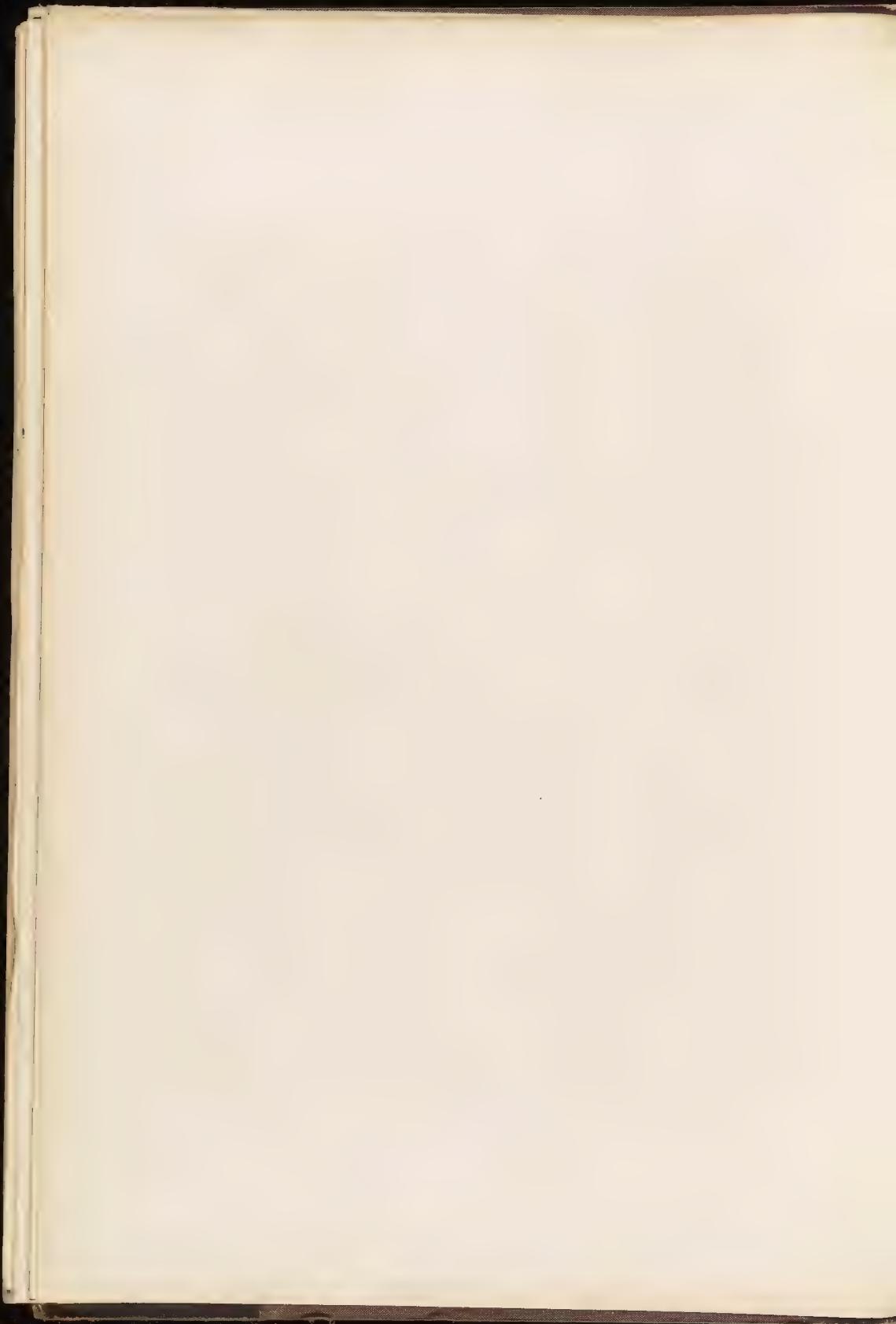
This building offers a strong contrast to the cotemporary churches of the north of Italy, and affords a proof that Rome always continued to adhere to her own usages, always retained much of the classical in her buildings, and possessed an almost inexhaustible store of ancient pillars and capitals. At the same time the brick arches which are seen above the architrave, on either side of the nave, too plainly tell that even Roman architecture was no longer what it had been. The eye was longer offended by what, in better days, would not have been endured. In good times the architrave would have been equal to its load, or, if arches had been introduced, they would have been concealed.

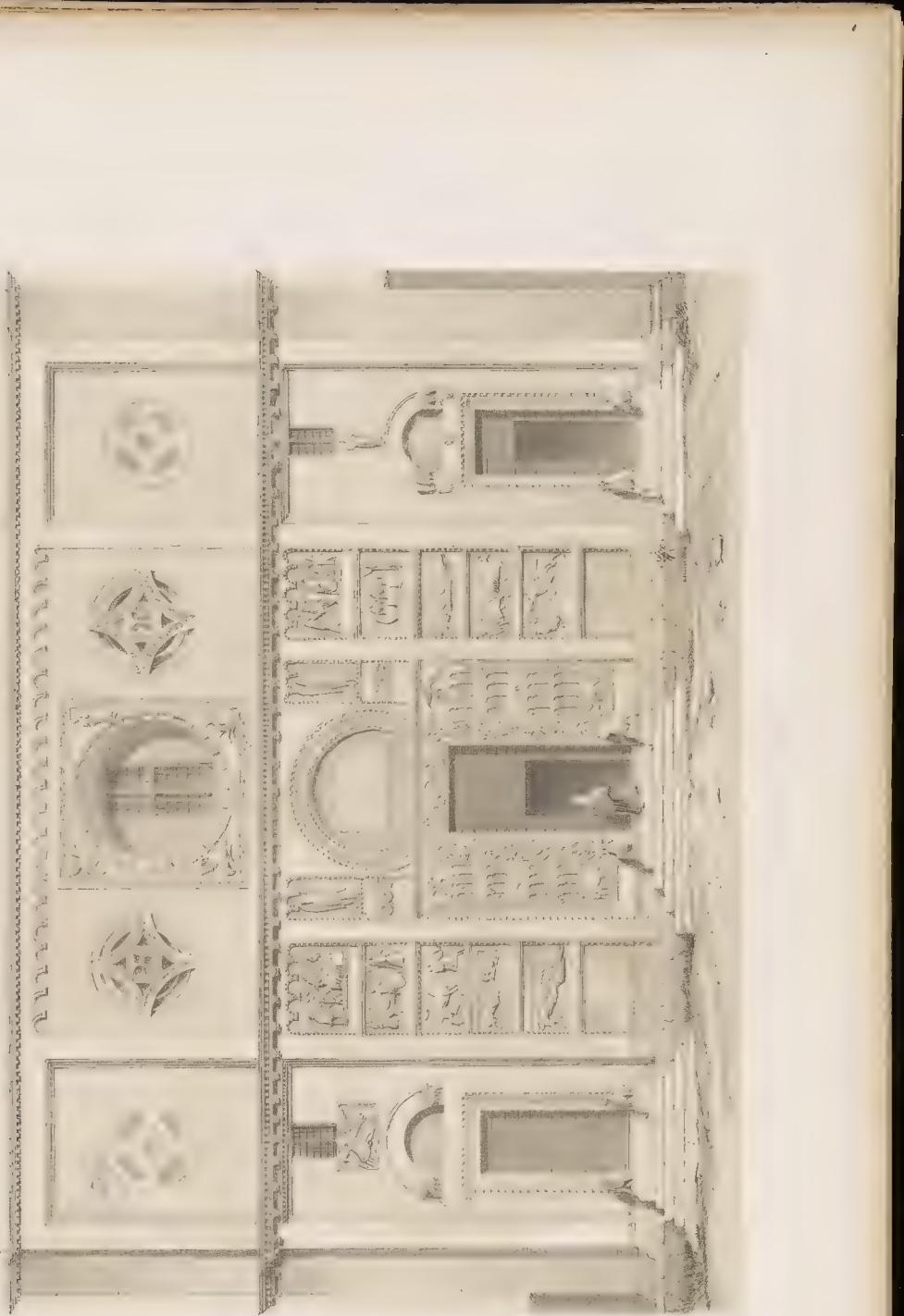
A handsome cieling of carved and gilt panelling was added to this church at a later period, but has been omitted in this engraving, to afford a more correct idea of the building in its original state.

* Severano. Sette Chiese di Roma











IX.

SAN PIETRO, SPOLETO.

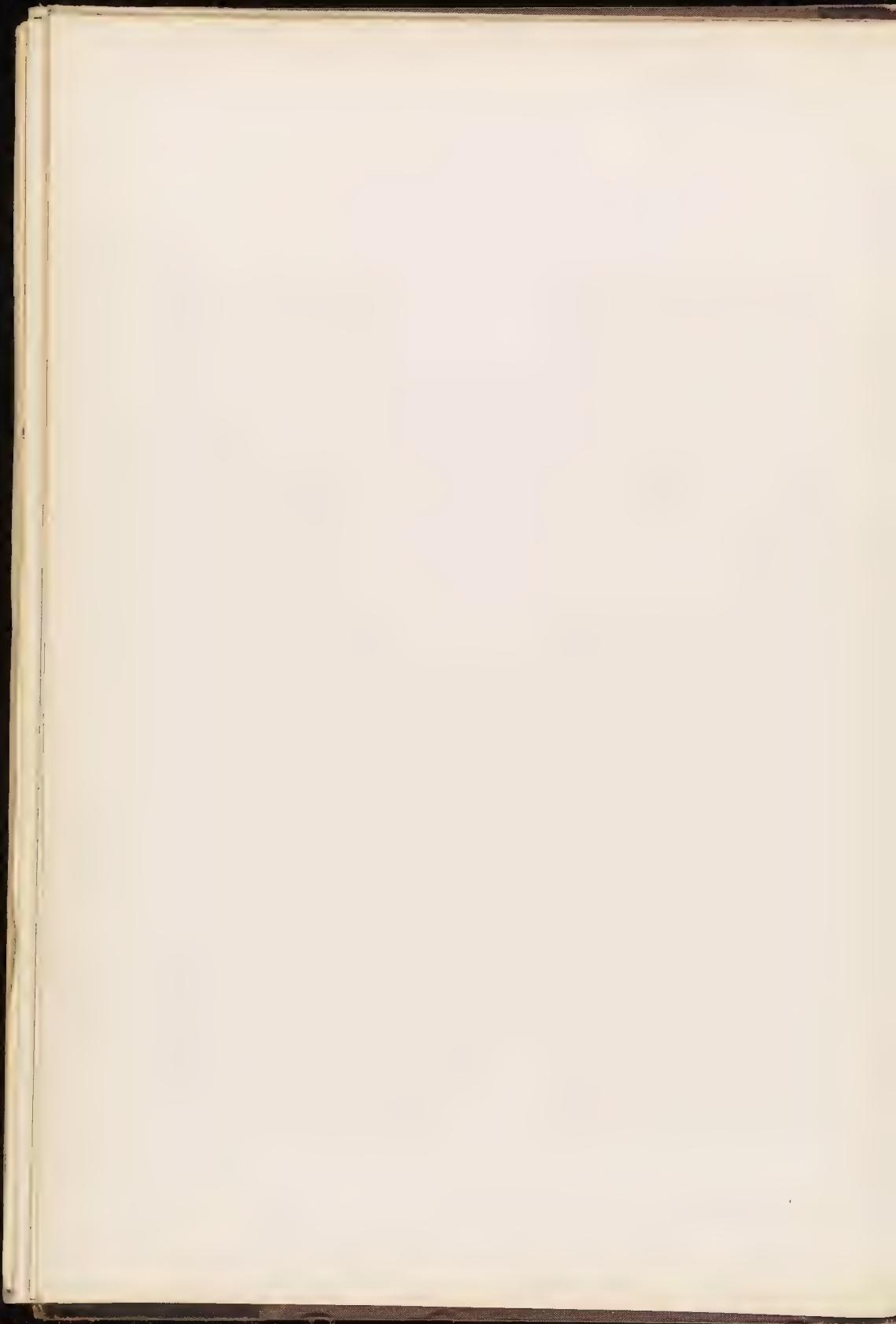
THIS church stands without the walls of Spoleto, and was the original cathedral. It is mentioned as existing in the fifth century, and it continued to be the cathedral till 1067, when the present cathedral, in the more convenient situation of the interior of the city, was constructed.

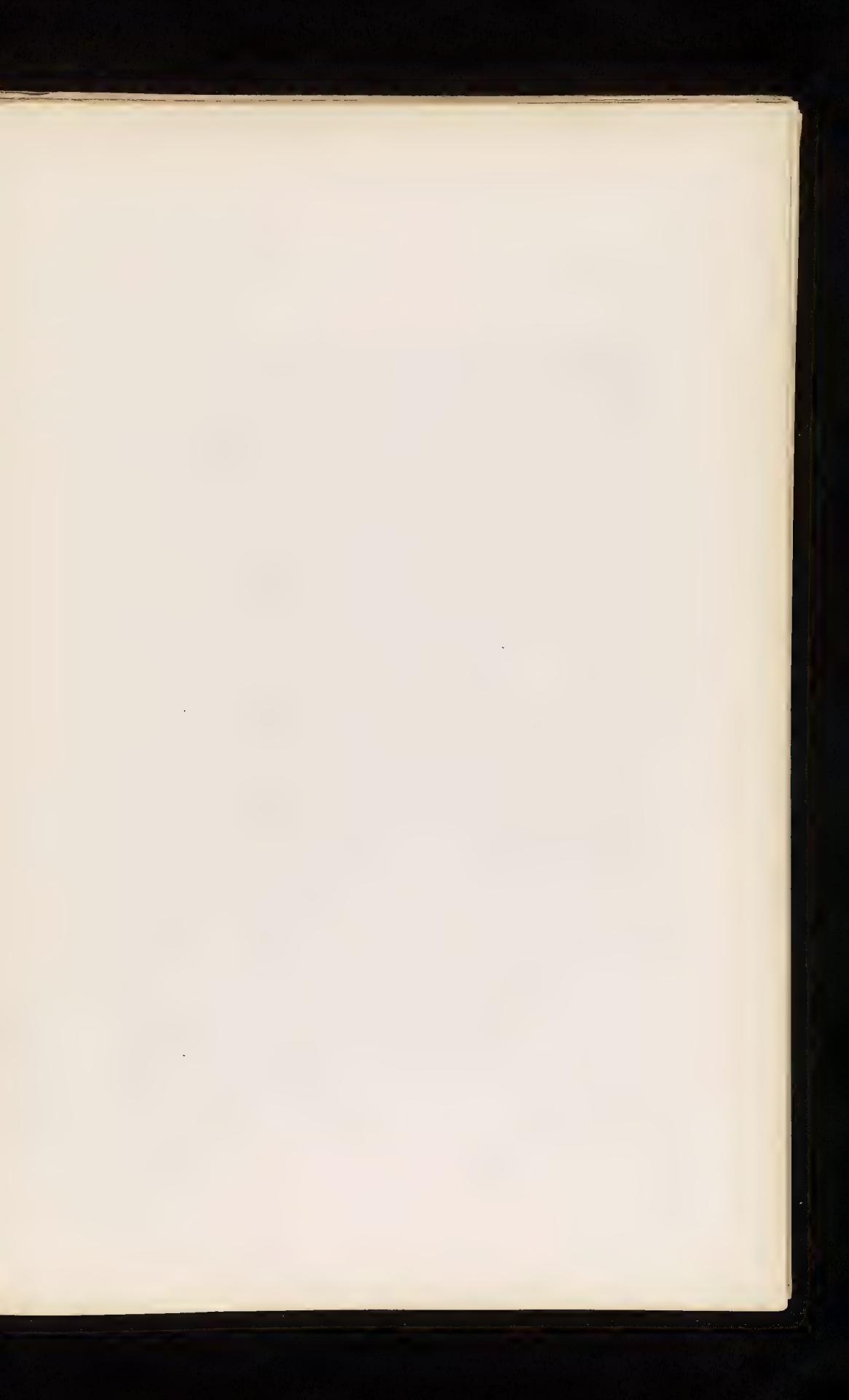
No record remains of the date of the very curious façade represented in the annexed engraving; but the style of its decorations, the rudeness of the workmanship, and the subjects which are introduced, give us reason to believe that this part of the building must have been added in the course of the twelfth century. By that time bas-reliefs, in compartments, had been adopted; and, at that time, knights in armour, and allusions to the last judgment, were commonly introduced as the ornaments of ecclesiastical buildings. In one of the bas-reliefs it will be observed that an imp has concealed himself beneath the balance, and is pulling down the unfavourable scale. In the portico of the church of St. Sebastian, at Rome, still exists a fresco of the twelfth century, which represents the judgment of the Emperor Otho the Second. The balance is trembling, but a guardian angel is about to cast into the scales of good works a chalice which the Emperor had presented to the altar of that church, and which, it is obvious, will have the effect of turning the balance in his favour.

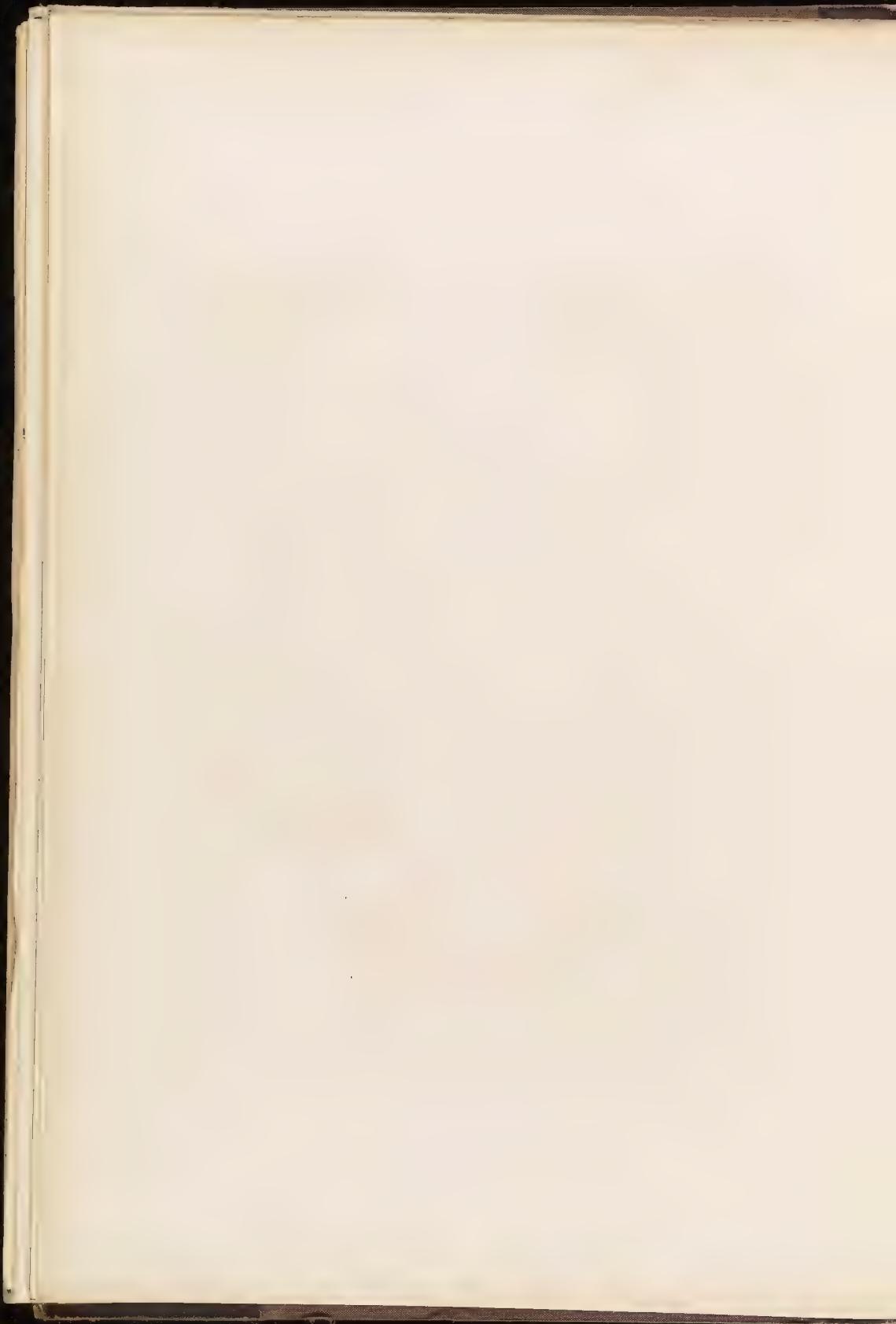
In the struggle between the Emperors and the Popes, Spoleto, by adhering to the latter, drew upon itself the particular vengeance of Frederick Barbarossa, who, in the year 1155, nearly levelled it with the ground. It is not improbable that the church of San Pietro, which stood in an exposed situation, may have been one of the buildings which were injured on that occasion, and that the existing façade may have been added after the storm had subsided.

Spoleto is one of the most picturesque towns in Italy; scattered over irregular ground, at the foot of rocky heights, that are fringed with groves of ilex, amongst which a village of white hermitages peep forth. The most remarkable feature at Spoleto is the aqueduct, which stretches over a wide chasm, and brings the water from the adjacent heights to the town.⁴ This aqueduct is believed to have been a work of the Lombards, subsequently repaired at different periods. In the time of the Lombards, Spoleto was the capital of a dukedom, and the residence of dukes who were amongst the most powerful princes of Italy. It passed into the possession of the See of Rome with the other provinces and principalities which were included in the splendid bequest of the Countess Mathilda.

⁴ Campelio, in his History of Spoleto, attributes the construction of this aqueduct to the Lombard Duke Theodolspius, who lived in the early part of the seventh century, at which time there was an interval of repose.











X.

SAN LEONE.

SAN LEONE is a small town of La Romagna, at no great distance from the little republic of San Marino. It stands on a spur of the Apennines, in an elevated, and very picturesque situation. In classical times it was celebrated for a magnificent temple of Jupiter. In the middle ages it became important from the strength of its position, and had Counts and Dukes of its own, who made it their stronghold and residence.

The ancient name of this place was Mons Feretrum; but, from about the middle of the tenth century, the veneration of its inhabitants for their patron saint, gave it the name which it at present bears. San Leone, in the time, and during the persecution, of the Emperor Diocletian, is said to have withdrawn to this secure retreat, and to have been the first who induced the mountaineers to embrace the religion of Christ.

The annexed engraving represents the crypt of the cathedral, which was built in 1173.¹ The upper church must have undergone many alterations, of which its heterogeneous character is a proof; but the crypt remains intact, and is a splendid specimen of the subterraneous architecture of those times. On the capital of one of the pillars is represented the symbol of the Fishes, which was assumed, in very early times, by Christians as the emblem of their creed, because, through the regenerating waters of Baptism,² Christians inherit eternal life.

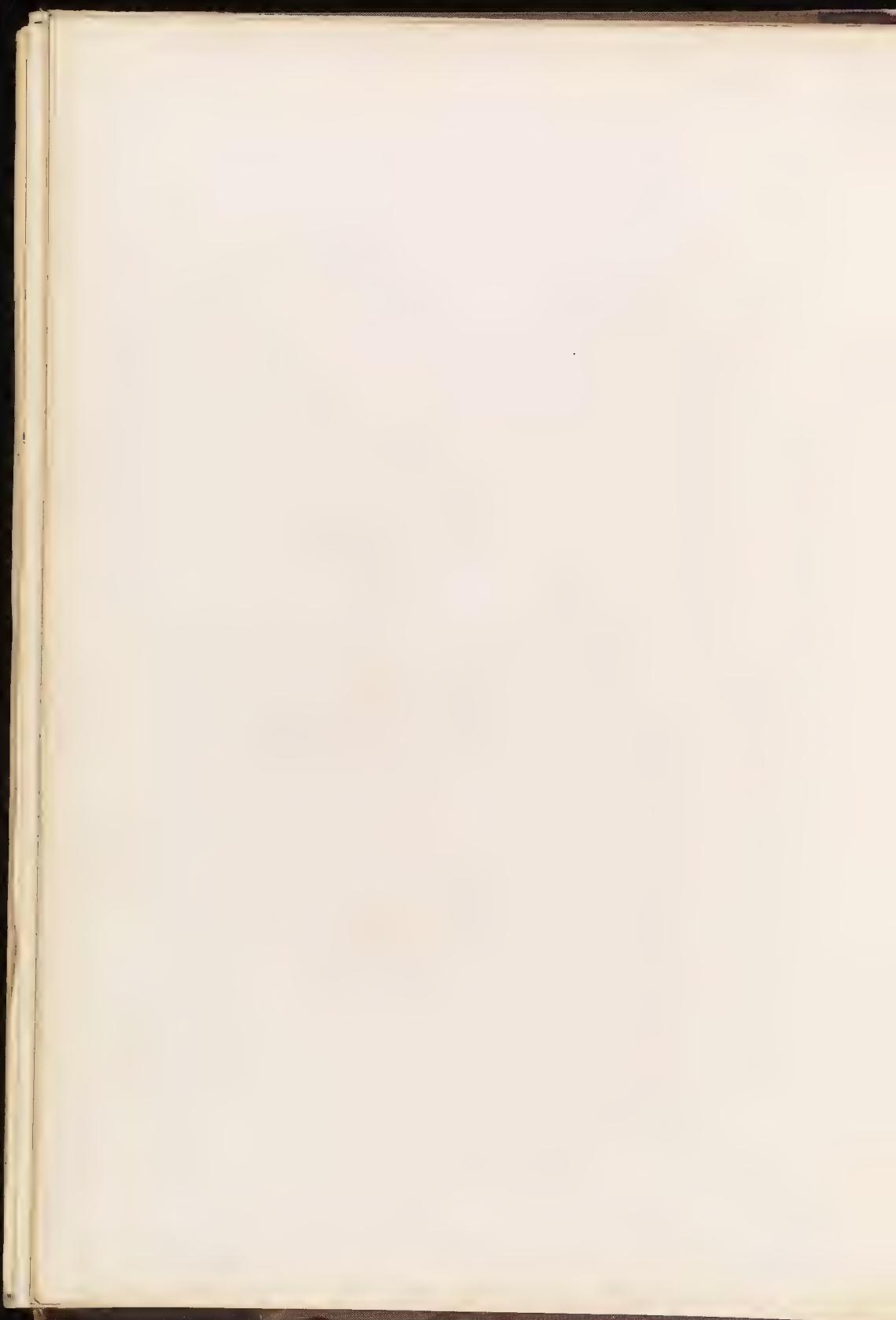
At no great distance from the cathedral there still remains another church, of large dimensions, and still greater antiquity. It must have been built prior to 882, because, on a splendid marble tabernacle, which formerly stood in the crypt, but which has been removed into the nave, and now serves as a canopy for the font, there is an inscription which says that, in 882, the tabernacle was presented to the church by Ursus, Duke of Monteferetro. Marini is of opinion that this church was the first cathedral; which is the more probable, as it is known that San Leone had a Bishop in 826, and it was not till three centuries afterwards that the present cathedral was begun.

¹ Marini. Segno di Regno della Città di San Leone. Poggio, 17 ~.

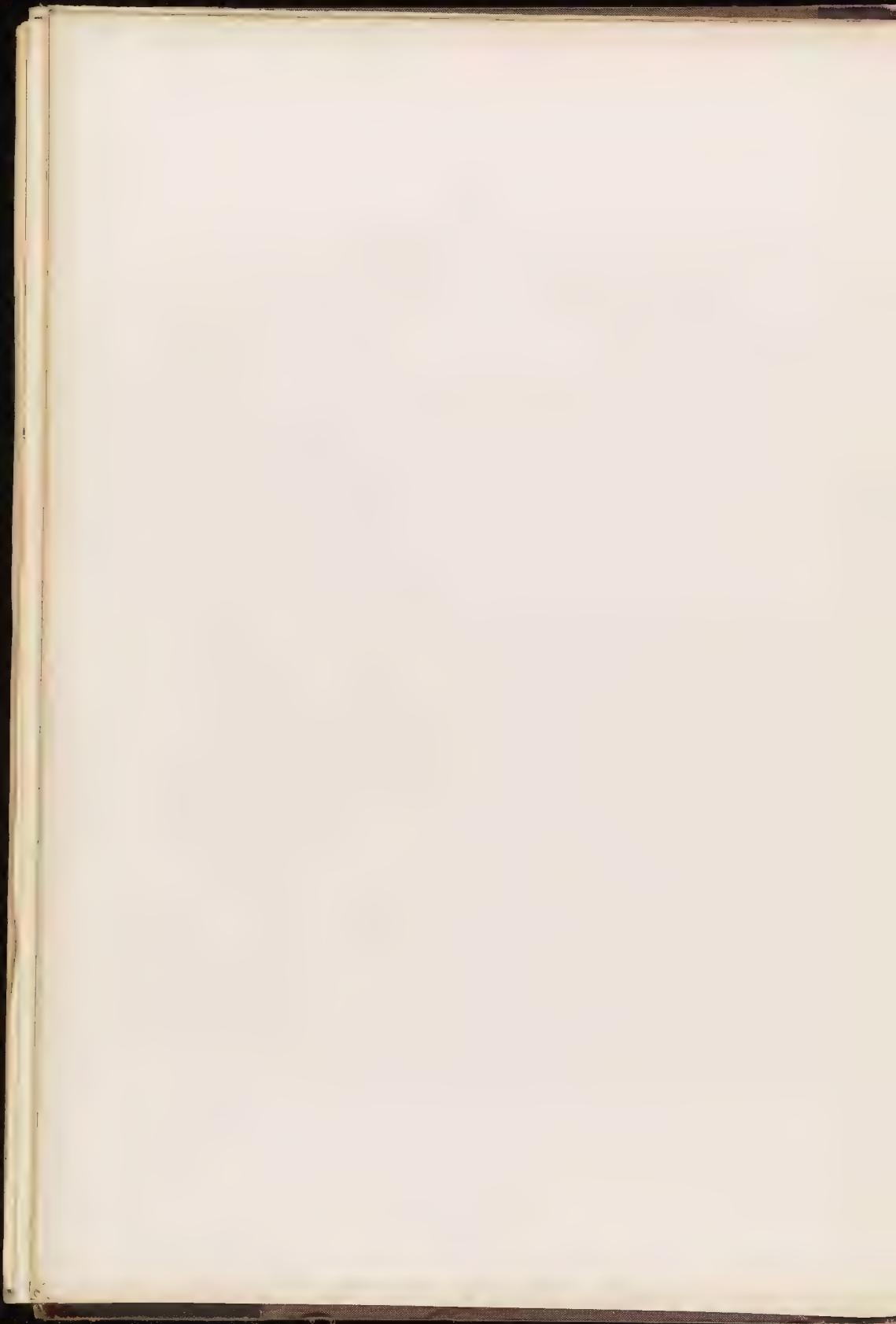
² Also because the letters of the Greek word for fish, ΙΧΟΥΣ, form the monogram of Iesu, Ιησοῦς ο θεοῦ υἱός, Jesus, Christ, The Son of God, The Saviour.











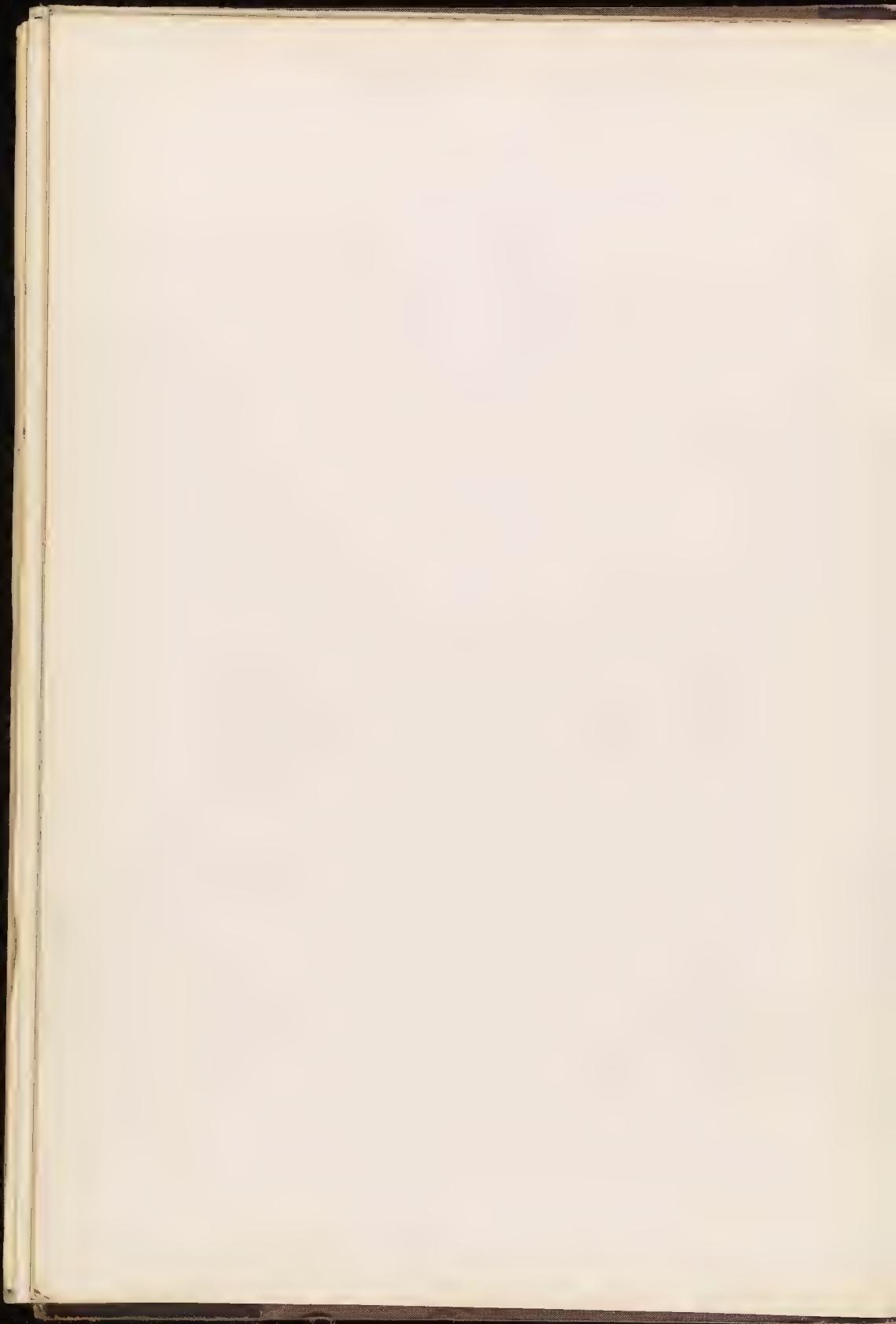
XI.

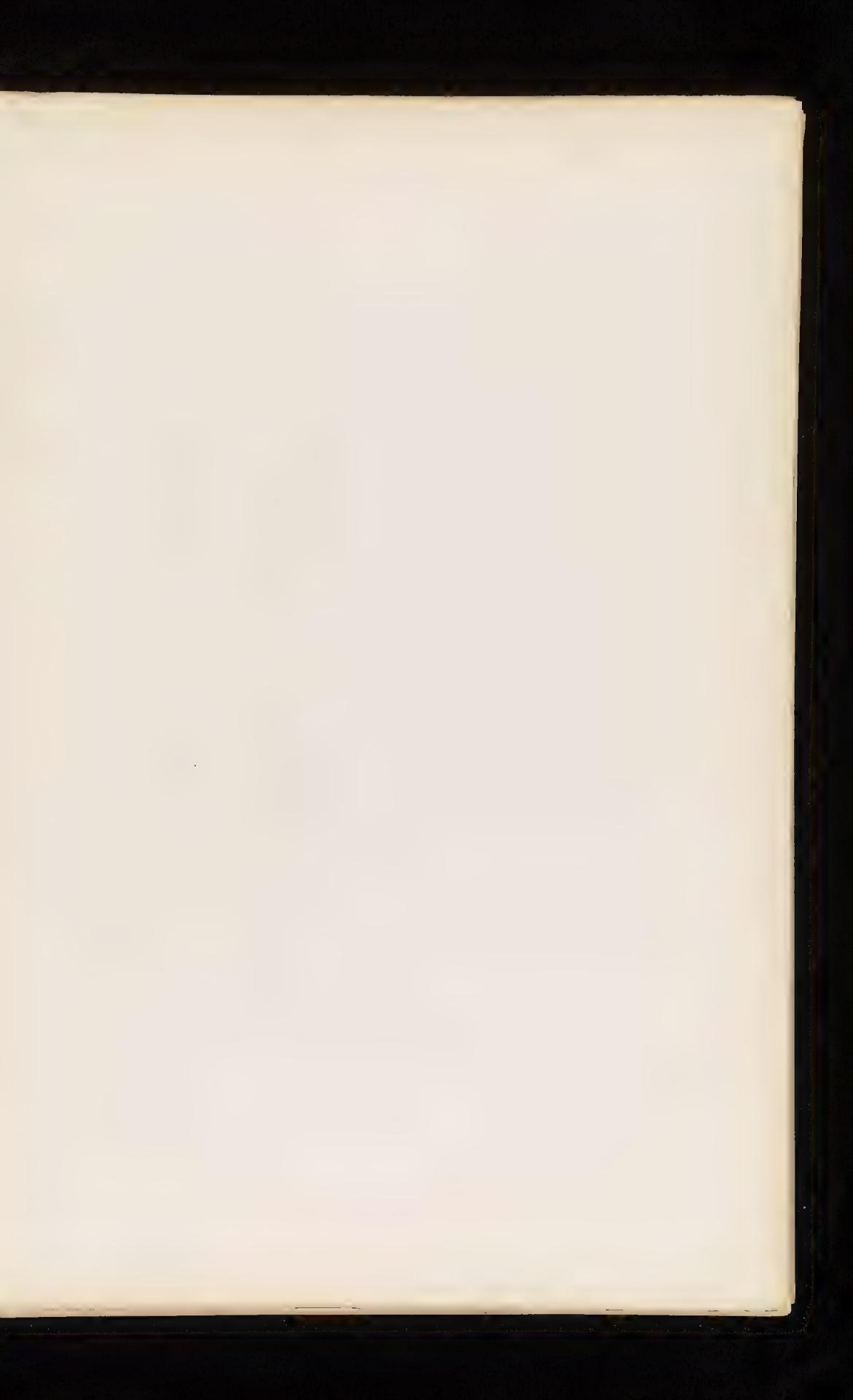
VIEW OF THE HEIGHTS OF SAN LEONE.

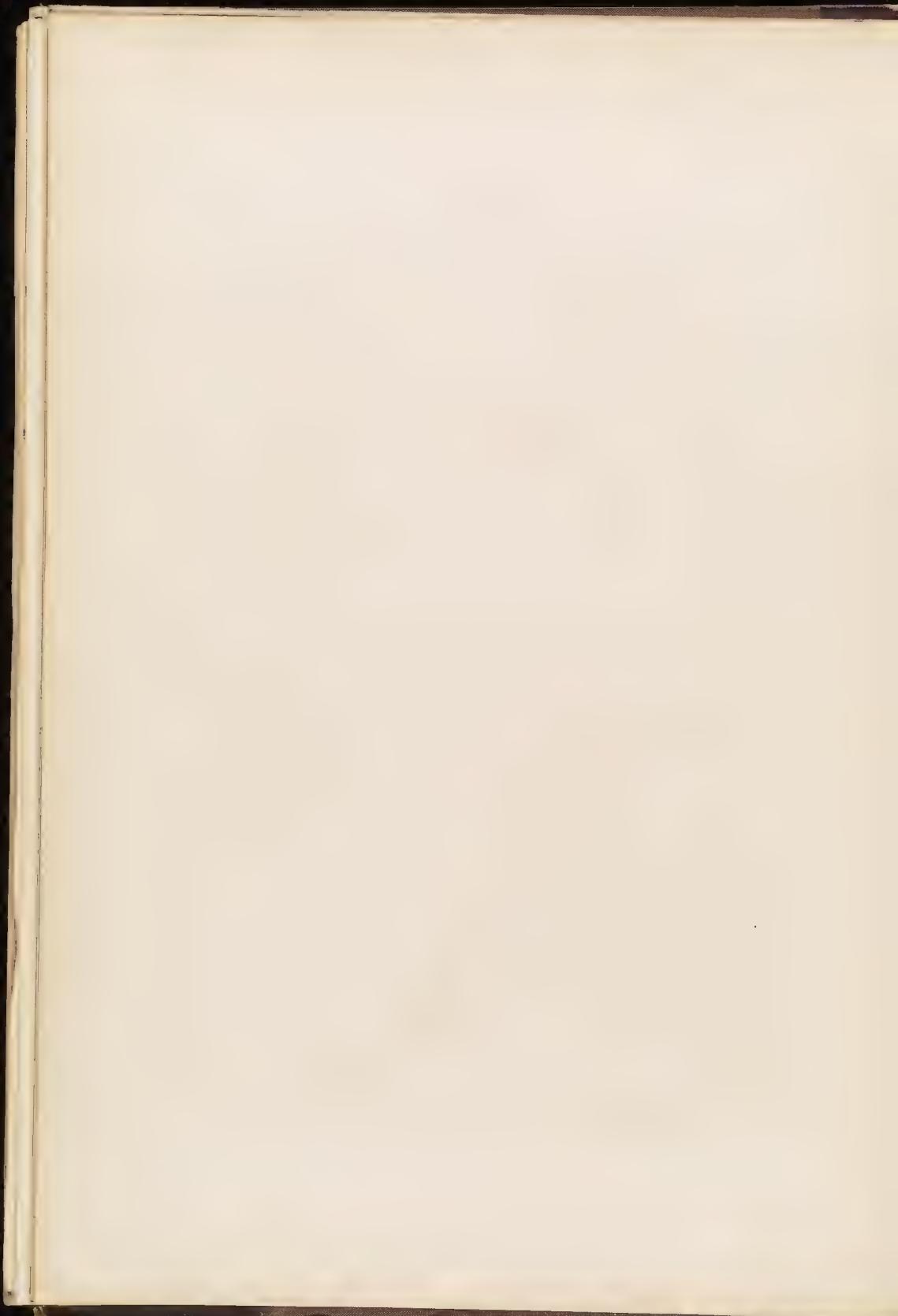
THIS view is introduced to give a general idea of the very picturesque situation of San Leone. Backed by the Apennines, it stands upon a precipitous cliff at a considerable elevation above the plain. The fortress rises high above the town upon a continuation of the same cliff. The approach to the city is carried along the face of the cliff in a sloping direction, and, in one place, is supported by an arch. San Leone looks over ravines, and broken mountains, on which are scattered villages, each on its separate peak.

The city itself is concealed from the point of view represented in the annexed engraving by the rock at the back of which it stands. The buildings in sight are a portion of the fortress which is now used as a state prison.

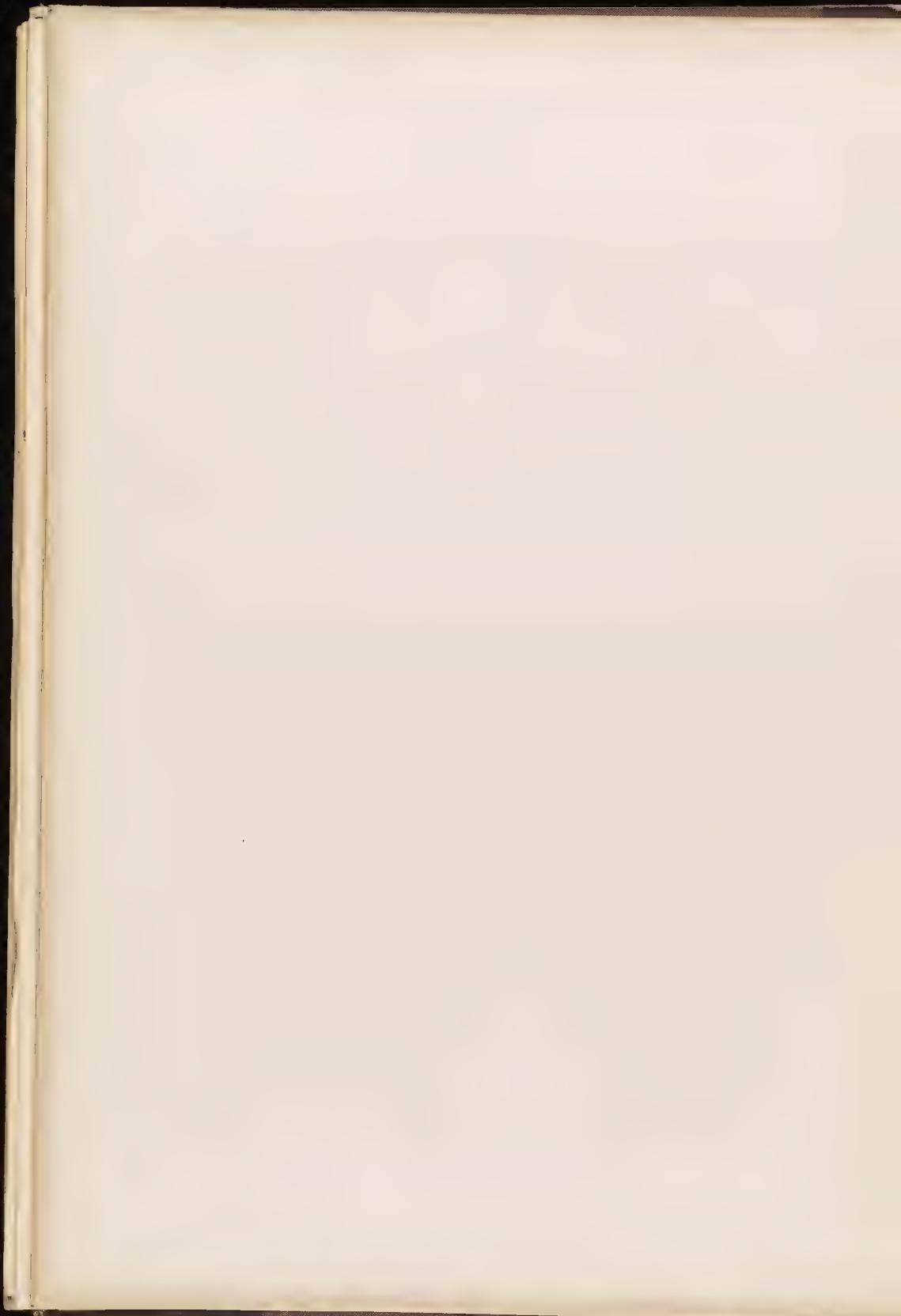
This fortress is often mentioned by the historians of the middle ages,—by Procopius, Luitprandus, and others. It was of such remarkable strength that Berengarius the Second, in the tenth century, threw himself into this place, and was able to hold out two years against all the power of Otho the Great.











XII.

SANTA MARIA MATRICOLARE, VERONA.

THE history of the Duomo of Verona is enveloped in obscurity, the deeper because the foundation of this church has been attributed to Charlemagne, and when once such high pretensions have been asserted they are not willingly resigned. It may, however, easily be demonstrated that Charlemagne had no hand in this work, though it cannot be clearly shewn by whom, or exactly at what time, the existing fabric was undertaken.

It was in 774 that Charlemagne put an end to the reign of the Lombards. Their kingdom he transferred to his son Pipin, who took up his abode at Verona, and there occupied himself with the construction of another church, the first church of any size which was raised in honor of St. Zeno; that church which was destroyed by the Hungarians in 924. Pipin died, before his father, in 810; and Charlemagne himself died in 814. But it appears that a church had been erected in still earlier times, on the spot where the cathedral now stands, in honour of the Virgin. Panvinio says that it succeeded to a temple of Minerva, and was constructed of the materials of the Pagan shrine. He says it was vaulted, and supported by pillars of Greek marble. The next fact relating to this building of which we have evidence is that it was repaired about thirty years after Charlemagne's death. An epitaph¹ which still exists informs us that the church of St. Mary was repaired by Pacifico, Archdeacon of Verona, a man remarkable in many ways, who died in 846. Had Charlemagne built a new church on that spot, unless some accident had befallen it (of which there is no mention) it would not have wanted reparation in so short a space of time. We may therefore conclude that Charlemagne had no hand in any building which ever stood on this spot, and that the church which Pacifico repaired was the *original* church.

A circumstance, however, connected with this church occurred in the time of Charlemagne, which may, in some measure, account for the tradition. If this church did not come into existence in his time, in his time it became the cathedral. The chair of the Bishops of Verona had, at different times been placed in no less than three different churches. First, in San Stefano, from whence the Bishops, expelled by Theodoric, (who was an Arian,) retired to San Pietro in Castello; from San Pietro in Castello the episcopal chair was removed, not to the present Duomo, but back again to San Stefano in 801. So soon afterwards, however, as 806 an accidental conflagration destroyed the palace in which the Bishops of Verona had been accustomed to reside near San Zenone. In the following year Bishop Rotaldus began a new palace in the immediate vicinity of Santa Maria, and removed the episcopal chair to the church near to which he fixed his abode.

We know no more of the church which was repaired by Pacifico, except that it was *not* injured by the Hungarians in 924. Panvinio tells us that, in that year, the sacramental plate belonging to San Zenone (which the Hungarians *did* destroy) was removed for safety to the treasury of Santa Maria.

The next date relating to Santa Maria, which has come down to us, is that of a new sacristy which was built in 1160; and we find that in 1187 Urban III. re consecrated the existing cathedral. We may conclude, therefore, that the greater part of the existing cathedral was rebuilt in the first half of the twelfth century. The apse at the east end of the cathedral, and a portion of its sides, are in a very different style of architecture from the remainder of the building; in a style which is so near a resemblance to the Roman as to permit us to believe that these portions are a remnant of the original church.

The vaulting of the Duomo was begun in 1402, but was not finished till 1514. In 1534 further alterations were made in this building under the direction of the celebrated Samichéle.

With regard to the splendid porch which is represented in the annexed engraving, it must have formed a part of the new building, and must, therefore, belong to the twelfth century. The celebrated Paladius, the Roland and Oliver, who guard the entrance, may be supposed to have been introduced with reference to the traditional connection of Charlemagne with this building. The Lombard imagery no longer appears as an ornament of the mouldings, but the underside of the arch, which forms the roof of the porch, exhibits a variety of grotesque images and symbols.

¹ Omphrīi Panvīi Antiquitatis Veronensis

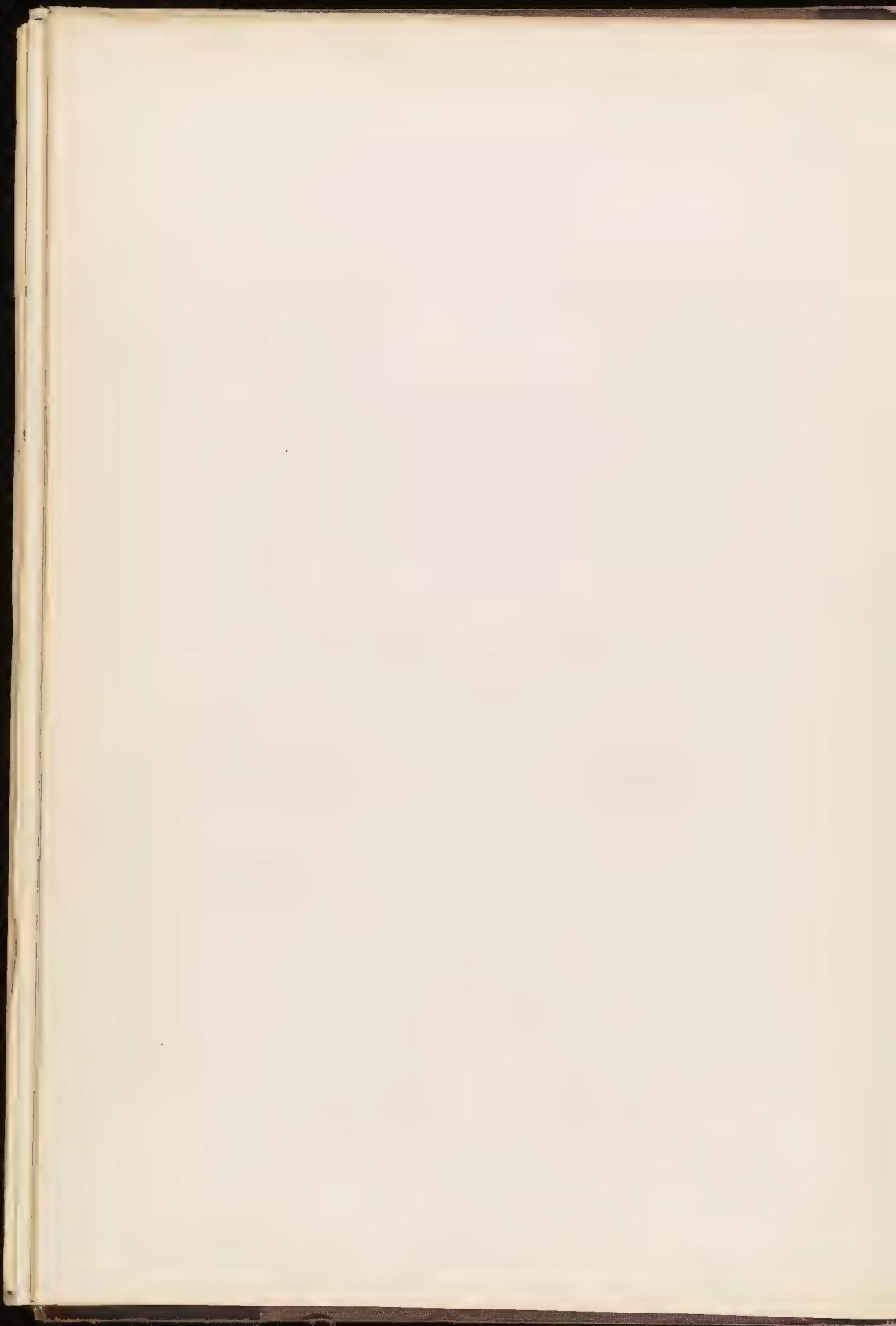
² Epitaph on Archdeacon Pacifico, cited by Biancollini:—

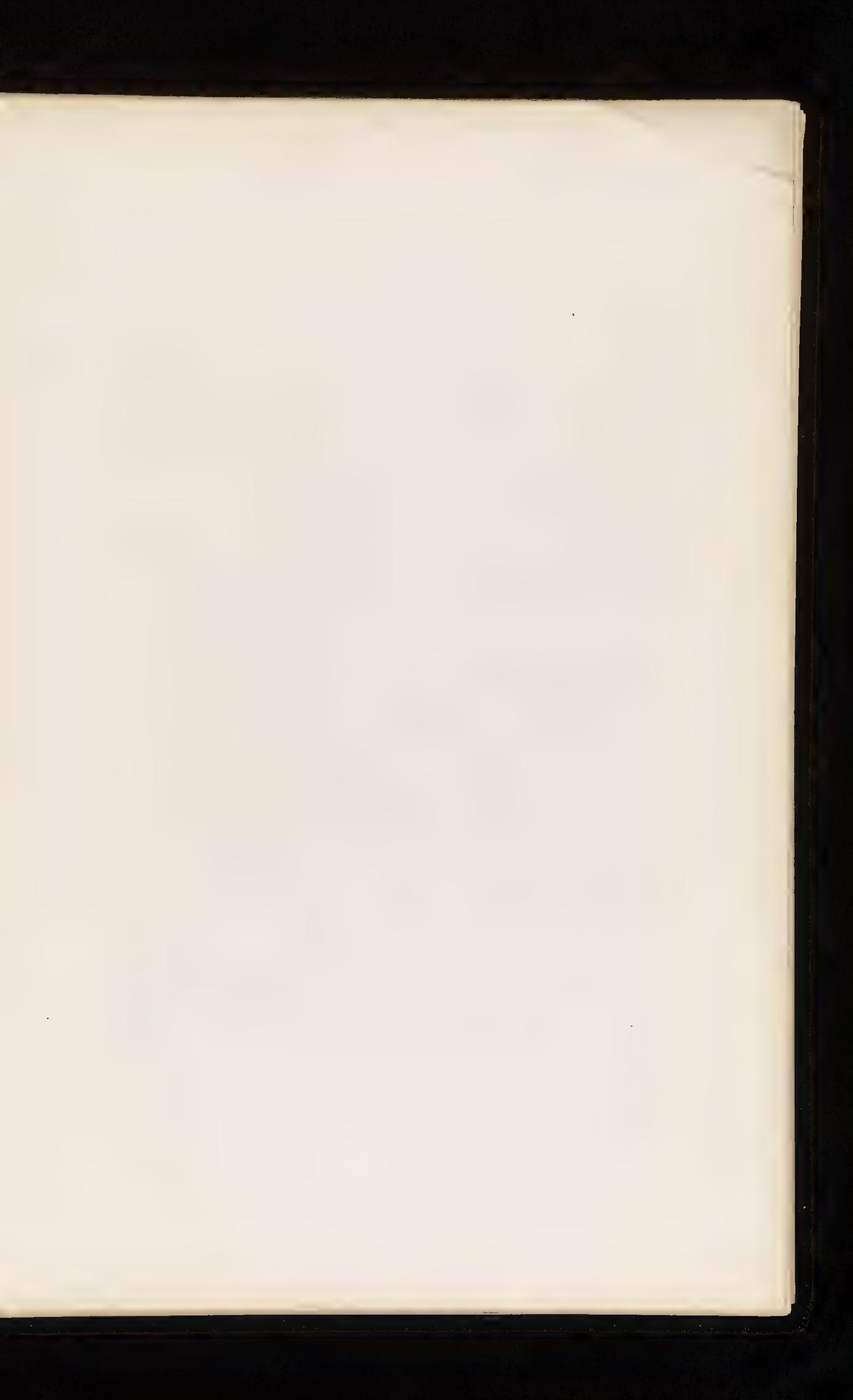
Archiduacenus quisceit hic vero Paco?
Sapientia praeclarus, formā prefulgida,
Nullus talis est inventus in nostra temporalis
Ecclesiarum fundator, renovator optimus,
Zenonis, Proculi, Vito, Petri, et Laurentii,
Dix quaque Genetrix,
Quadriginta et tres annos fuit Arctilacca,
Septimo viceanno statutus anno Cesara Lotheri,
Mole carnis est solitus, Anno Domine incarnationis, 846

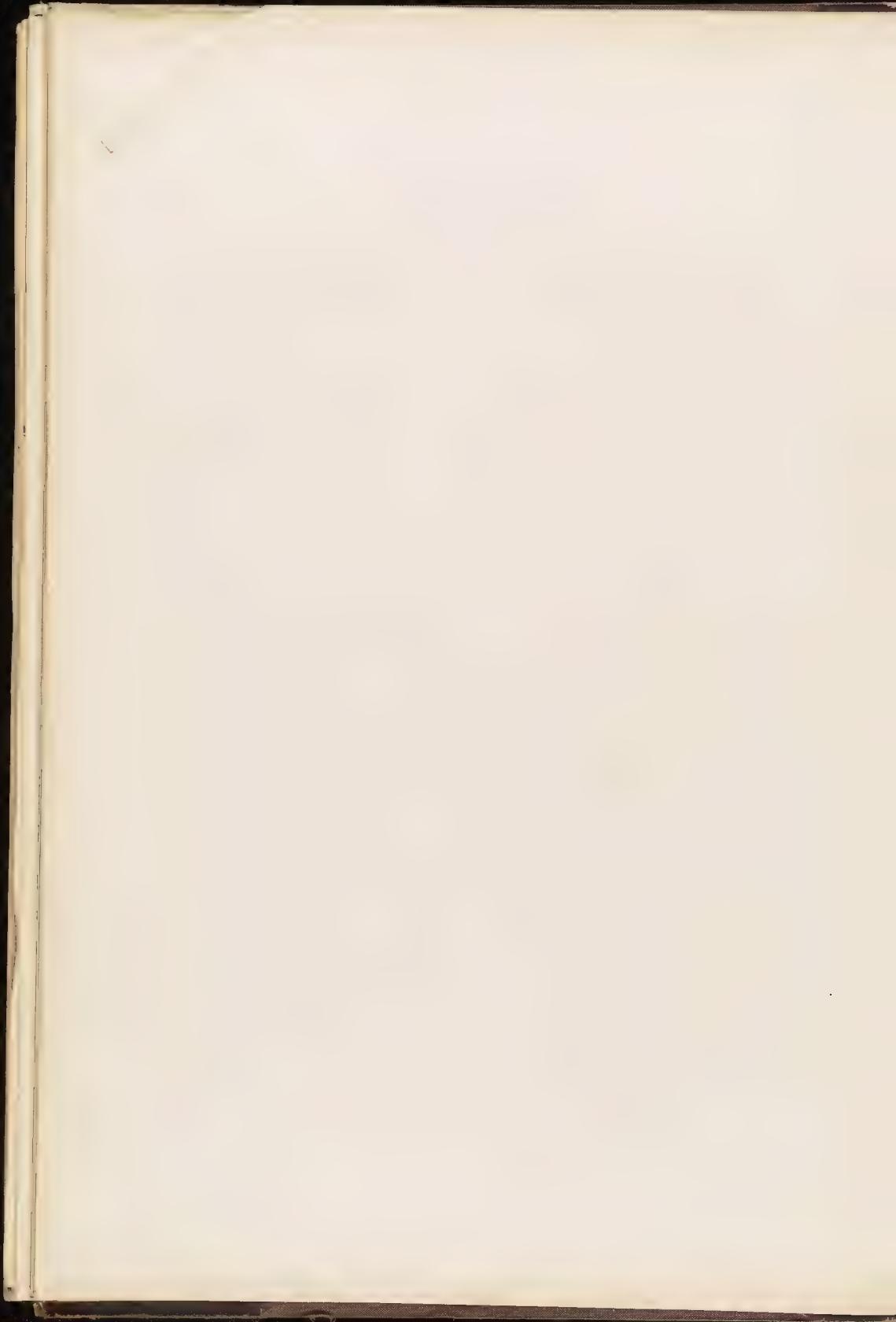
Biancollini. Chiese di Verona.

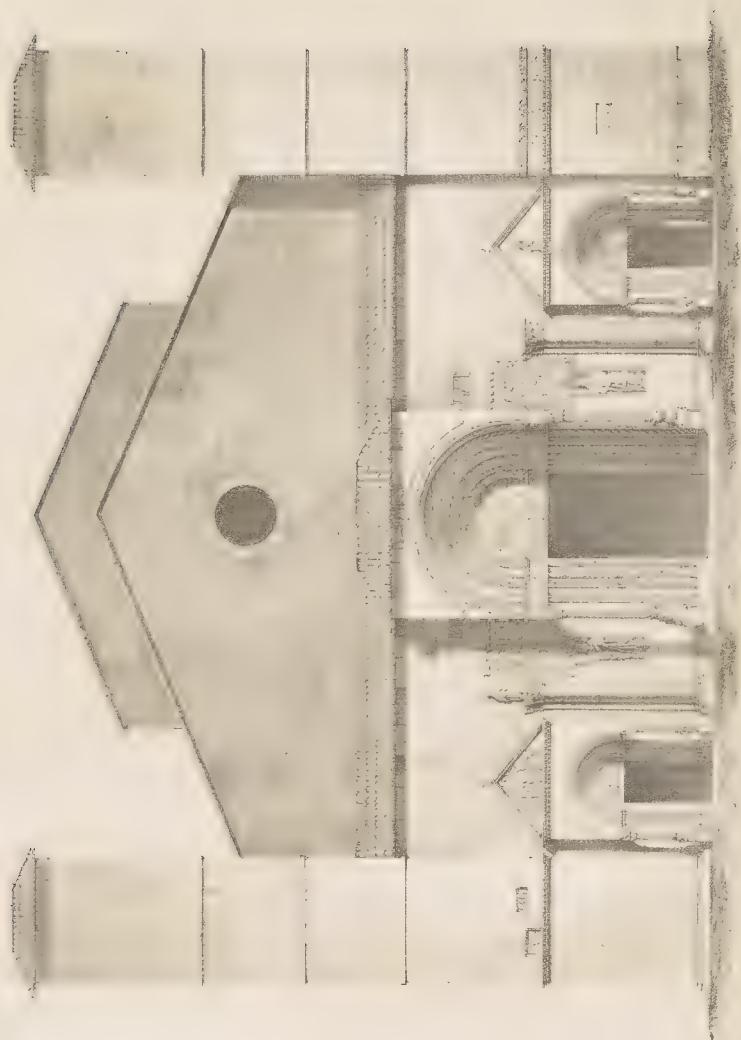
* Omphrīi Panvīi Antiqui. Veron. lib. 5. c. 25

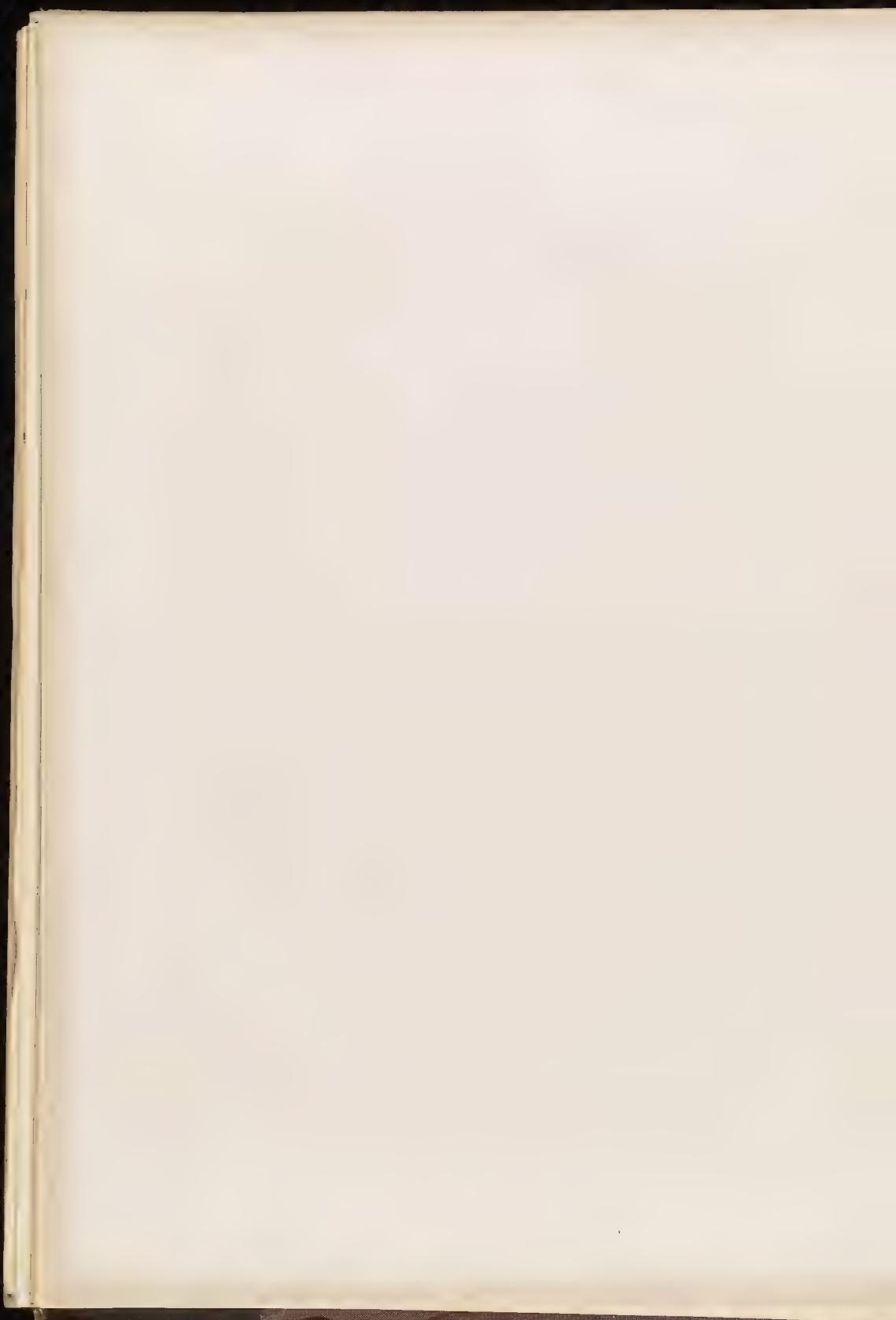
³ Biancollini













XIII.

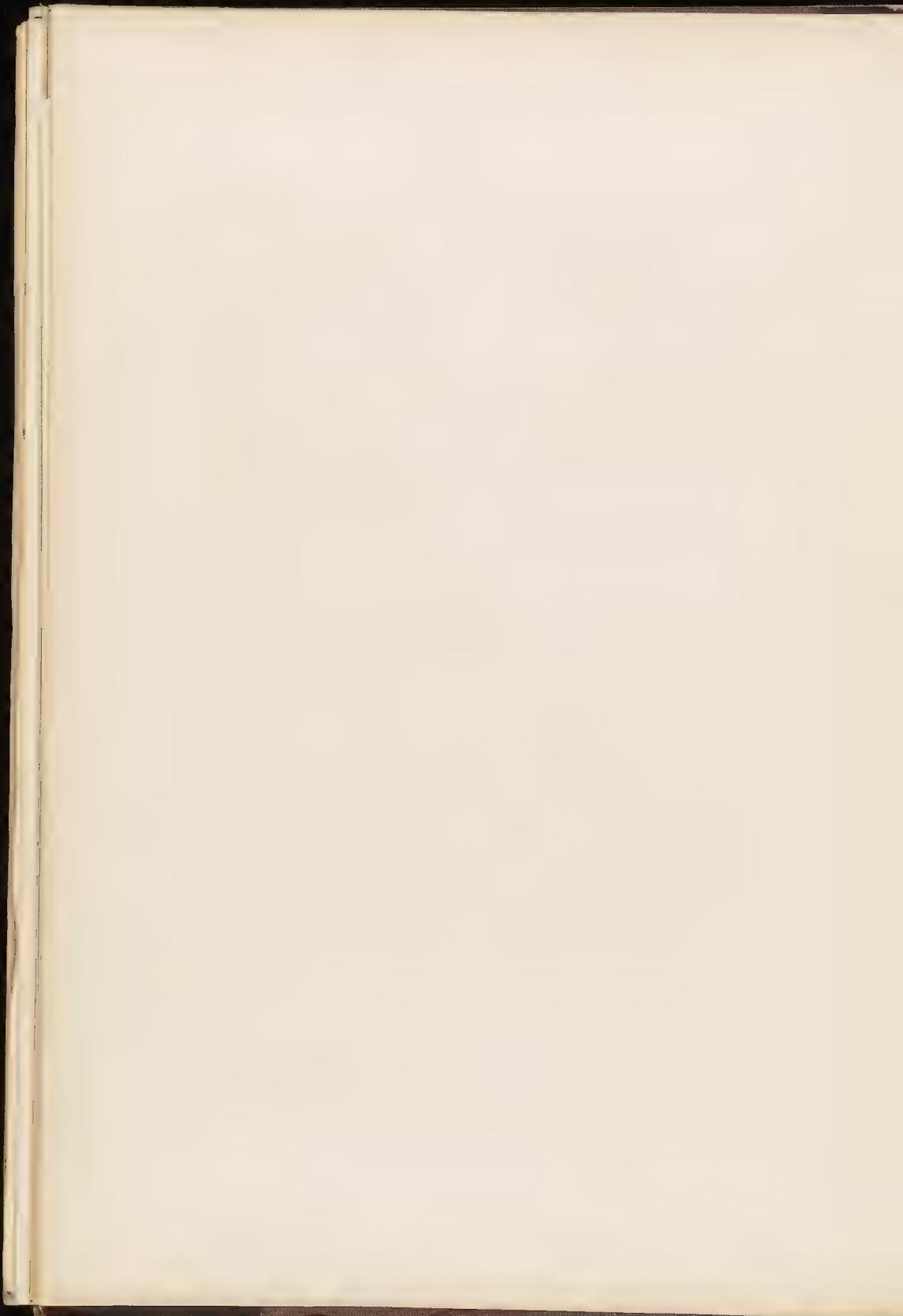
SAN DONINO.

SAN DONINO, in whose honour this church was erected, was a soldier in the army of the Emperor Maximian, and served under his orders, in Germany. Donino, with many others, became a Christian, and, when Maximian issued an edict, ordering all persons to renounce the Christian faith on pain of death, Donino fled, but was overtaken near the river Strione, by the emissaries of the tyrant, and immediately put to death. Near that spot there was, at that time, a village called Julia.

In 362, the Bishop of Parma, admonished by a dream, sailed forth and discovered the body of Donino, known to be that of the Martyr, by an inscription found on the spot, and by the sweet odour which issued from the grave. A chapel was immediately erected to receive the holy remains; and we learn by a letter from St. Ambrose to Faustinus, that the village of Julia had changed its name into that of San Donino so early as 347.

From that time the shrine of San Donino became one of the most frequented in Italy, and received oblations which led to the construction of a temple on a larger scale. The existing church is a large building, and has undergone various alterations. The oldest part of it is in the Lombard style. But the very curious, and rich façade, which is the subject of the annexed engraving, belongs to times subsequent to those of the Lombard—to times when the imitation of the Roman bas-reliefs succeeded to the monstrous imagery of the seventh and eighth centuries. No record remains of the period at which this façade was erected; but there are various circumstances which give us reason to believe that it cannot be older than the twelfth century. The barbarous character of the sculpture, the neglect of all proportions, the heads as large as the bodies, might seem to indicate a remoter antiquity; but there is a bas-relief over one of the gates of Milan,¹ known to have been executed at the close of the twelfth century, which is no less rude, and which proves that the arts in Italy, down to that period, continued to be in a state of the lowest depression. The projecting portals, the pediment over the doors, the pillars resting on animals, are all features of the latter part of the eleventh and of the twelfth century. Those were times in which public tranquillity was beginning to be restored, and in which the labours of ecclesiastical architecture were actively resumed in every part of Italy. At no great distance from San Donino, the cathedral of Piacenza was rebuilt in 1122, the façade of which exhibits a composition of much the same character; and bas-reliefs of the same kind, though somewhat more skilfully executed. In the still more immediate neighbourhood of this church, the cathedral of Parma was rebuilt in the latter part of the eleventh, and the beginning of the twelfth, century. Nothing can be more probable than that the emulation excited by these adjacent works, should have prompted the addition of the existing façade to San Donino's shrine.

¹ Giulini tom. vi. p. 196. This gate was erected when the citizens of Milan restored their walls, after they had been thrown down by Frederick Barbarossa in 1102.











XIV.

SAN MICHELE, LUCCA.

LUCCA was a place of importance under the Lombard Kings, during whose sway the Lombard style of architecture was so completely established in that city, that it continued to be employed there after it had been discarded in other places. Specimens of the Lombard style may be found at Lucca, from the middle of the seventh, down to the thirteenth, century.

After the subversion of the Lombard dynasty, Lucca was governed by Dukes of its own, whose rule extended over the whole of Tuscany. In the twelfth century Lucca became a free town, and, for above a century, was governed by Consuls of its own choice; but disturbed, in common with the other cities of Italy, by dissensions amongst its own nobles, and by the Guelph and Ghibelline factions, it was so far weakened as to fall into the hands of the stranger. In 1314 Ugucione della Faziola, Lord of Pisa, favoured by the Ghibelline party, made himself master of Lucca, from which time Lucca was governed by despots till 1369, when its inhabitants purchased a charter from the Emperor Charles IV. for the sum of 300,000 florins,¹ and thus recovered their liberties.

The embellishments of San Michele di Lucca record and illustrate the changes of fortune which that city underwent, and will be found to be contemporaneous with the period at which it enjoyed free institutions.

San Michele was originally founded by Teutprandus and Gunpranda, his wife, in 764;² and the bulk of the fabric belongs to that date. At that time the Archangel, for whom a particular devotion had, in the preceding century, been imported from Apulia into the north of Italy, was the favourite protector of the Lombards.

But the rich facciata to which this church owes its celebrity, was added at a much later period, in 1188, when Lucca was a free town, and its inhabitants resolved to do credit to themselves by adding splendour to their public buildings.

In 1188 the celebrated architect Guidetto, who was, afterwards, employed to decorate³ the cathedral in the same manner, was called upon to enoble the west end of San Michele. The idea of this facciata is evidently taken from the cathedral of Pisa, though executed in the more florid style, which had subsequently come into fashion. If this facciata sins against classical rules in the multiplicity, and irregularity, of the orders of its columns, in their variety and over enrichment, it, nevertheless, produces a grand and imposing effect. The whole is constructed of white marble from the quarries of the neighbourhood.

The statue of the Archangel, at the summit, is of colossal size. The wings are composed of separate plates of bronze, so contrived as to suffer the wind to pass through them freely, lest it should have a dangerous purchase upon so large a mass completely exposed to its power.

Nothing more was done at San Michele during the thralldom of Lucca, but, when Lucca was again enfranchised, the second order of the lateral colonnade was added. This colonnade is sufficiently in harmony with the facciata, but evinces the greater degree of purity of taste which, by that time, had begun to prevail.

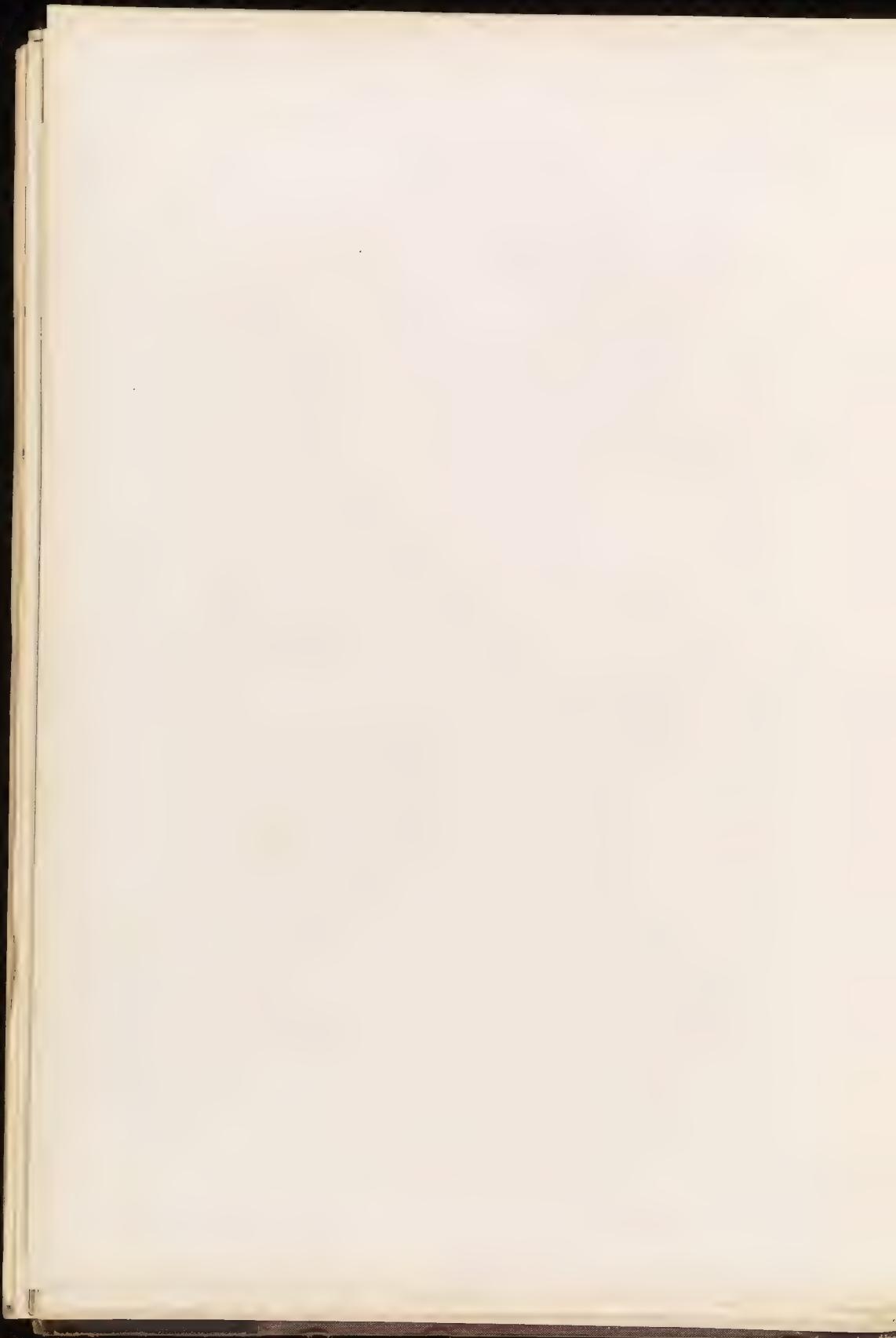
¹ With this money, and that received from other Italian towns, Charles IV. built sumptuous edifices at Prague, his residence amongst others, the bridge over the Moldau. *Savonarola.* Rep. Ital. vol. vi. p. 48

² *Esercitazione sopra la Storia Ecclesiastica Lucchesa,* by Bertini

³ *Memorie e documenti per servire alla Storia del Ducato di Lucca.*

⁴ On one of the columns of the facciata is the following inscription —

Condid. exect. t. i. p. c. r. dextra Ga. lecti











THE CATHEDRAL, TRENTO.

THE traveller who comes from Germany into Italy arrives at Trent after passing through the Tyrol, and before he reaches the plains of Lombardy. Trent is beautifully situated in a valley of its own, which is embosomed in mountains, and watered by three streams descending from the heights above. These streams unite below the city, and form the river Adige.

A town was built on this attractive spot, in very early times. It was enlarged and surrounded with walls by Theodoric, and from that time went on increasing in size and prosperity. In the middle ages it became an independent town, under the government of its own Bishops, who were members of the Germanic body, and, sometimes, filled high offices in the Empire.

In 383,¹ Vigilius Bishop of Trent erected, at this place, a church in honour of Saints Gervasius and Protus. In his time Paganism was not entirely extirpated. The inhabitants of Val di Rendena, a neighbouring, but less accessible, valley of the Alps, were still heathens, and still worshipped a colossal statue of Saturn, which their fathers had set up. Vigilius, filled with holy zeal, made an incursion into this sequestered region, and caused the colossal statue to be thrown down, and broken in pieces. The inhabitants of Val di Rendena were so incensed at this act of aggression, that they pursued the retiring intruders, and put the Bishop to death. His body was carried off by his attendants, and was buried in the church which he had built. The church, soon afterwards, acquired the name of San Vigilio.

In the year 1022,² Bishop Udalricus the Second undertook the work of a new cathedral, on a larger scale, on the same spot. He completed the crypt, and part of the church; but the building was not sufficiently advanced to be consecrated till a century afterwards. In 1128 Bishop Allemarus finished the work, and performed the consecration. In 1205 Bishop Frederick de Wang, who was Chancellor to Otho the Fourth, took down the choir, and rebuilt it on a larger scale. Though this cathedral is varied in form, the whole of it is in one manner, and shews to how late a period the Italian architects persevered in the use of the round or Lombard style.

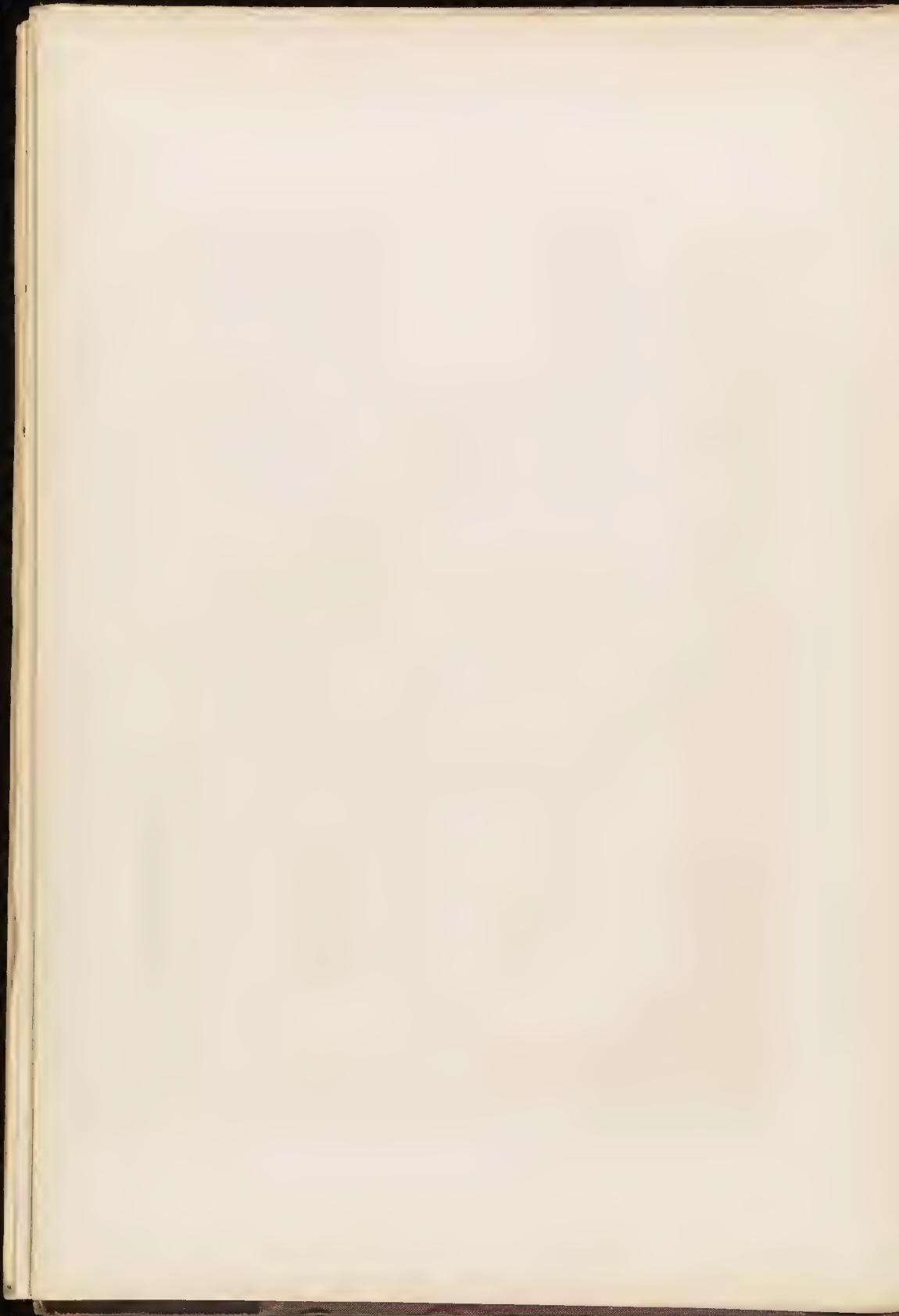
It will be observed that the pillars which support the porch are not alike, and that the coupled pillars, on one side of the porch, are bound together by intertwining serpents.

It was in this cathedral that the celebrated Council, at which it was hoped that the unity of the Church would have been restored, was opened in 1542. It is computed that the number of lay and spiritual strangers, consisting of Cardinals, Ambassadors, Deputies, Orators, Lawyers, and their suites, who congregated at Trent on that occasion, amounted to above 1000 persons.

The Bishop's palace at Trent is a very picturesque building, and so large that the Bishops were able to receive and entertain the Emperors of Germany and Kings of Italy, on their way to and from their Cisalpine dominions. The palace is a pile of irregular construction, from the tenth to the sixteenth centuries. Part of it resembles the Venetian building, in the pointed style, and that part was built by Falconetto, an architect of Verona, in 1530. At one corner of the palace there is a lofty round tower, which is believed to be Roman.

¹ Pyrru Pinca, de Origine Urbis Tridentinae. Lib. 3

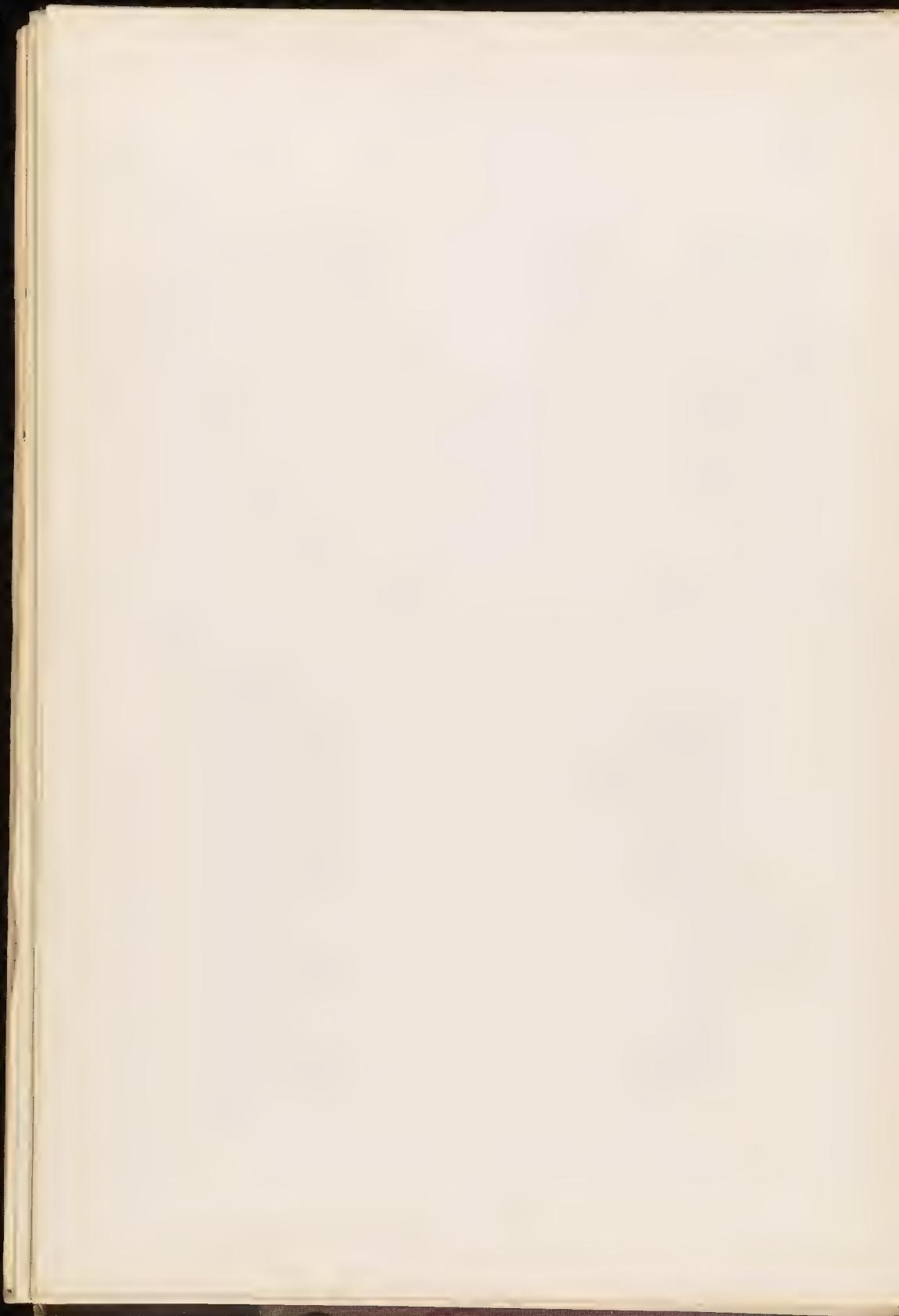
² Pyrru Pinca de Vita Pontificum Tridentinorum. Lib. 2











EXTERIOR OF SANTA MARIA, TOSCANELLA.

THE reconsecration of this church in 1206 marks the time at which this facciata was, in all probability, added to the much more ancient fabric of which an account has been given in the first volume of this work.

In the architecture of this facciata, there is so much difference from the habitual Italian style, and there are so many points of resemblance to the northern buildings of that period, as to give reason to believe that a northern architect had some hand in this work. The trefoil ornament in the windows, the dog-tooth moulding which edges the walls, but especially the depth and richness of the portals, with their numerous recesses and mouldings are all transalpine features. We know that Germans were at that time, occasionally employed in Italy, in company with native sculptors; and it is possible that some foreign influence of this nature may have introduced the varieties which are observable in this structure.

The general style of this facciata is still Lombard, though with many innovations. The taste for animals is still conspicuous. The pillars, on each side of the principal entrance, repose upon, and support, animals. Gryphins are seen at either end of the gallery above; and the rose window is surrounded by the four beasts of the Apocalypse. This rose window, with the difference of the trefoils, is nearly a repetition of the wheel-of-fortune window of San Zenone at Verona.

The three portals are all different from each other. The two side portals, (which are not of the same size,) are more enriched than the one in the centre. All the ornaments are elaborately worked, and by a skilful chissel.

This facciata was added to the church before Toscanella had submitted to Rome.

The tower, at the side of the drawing, is a massive campanile, standing by itself, immediately in front of the church.











XVII.

STA. MARIA DI AREZZO.

THIS engraving represents the west end of the same church of which the apse was given in the first volume of this work.

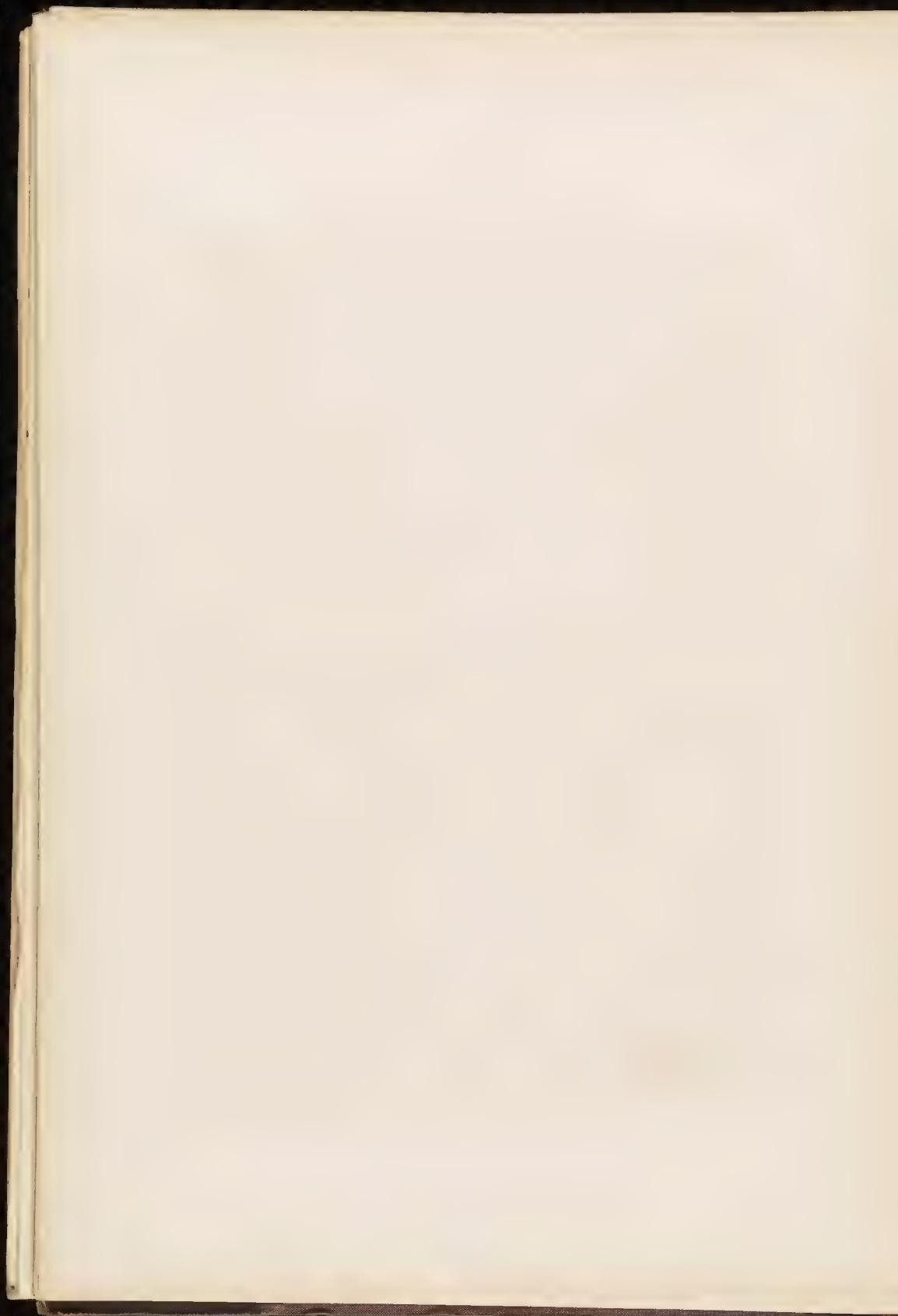
The apse belongs to the close of the tenth century; but the decorations of the west end were not added till long afterwards.

Vasari attributes the whole of these decorations to the celebrated architect Marchione, who was a native of Arezzo; but this is a mistake, for the greater part of the facciata itself was built after his time. That part of the work which undoubtedly belongs to Marchione is the portal, and the sculpture with which it is adorned. These, as is proved by an inscription still extant, were completed by Marchione in 1216; and in this part of the building appear indications of a return to the character and proportions of the Roman style. How soon afterwards the galleries above were begun is uncertain; but they were in progress during the first half of the fourteenth century. The design of this facciata is not without merit; for in the design itself, though classical rules are neglected, there is a certain degree of simplicity, a reproduction of long horizontal lines, and a diminution of weight as the building increases in height. But the passion for ornament was still in force; scarcely two pillars are alike—some are double—and the eye is distracted by the variety of parts, instead of reposing upon the effect of the whole.

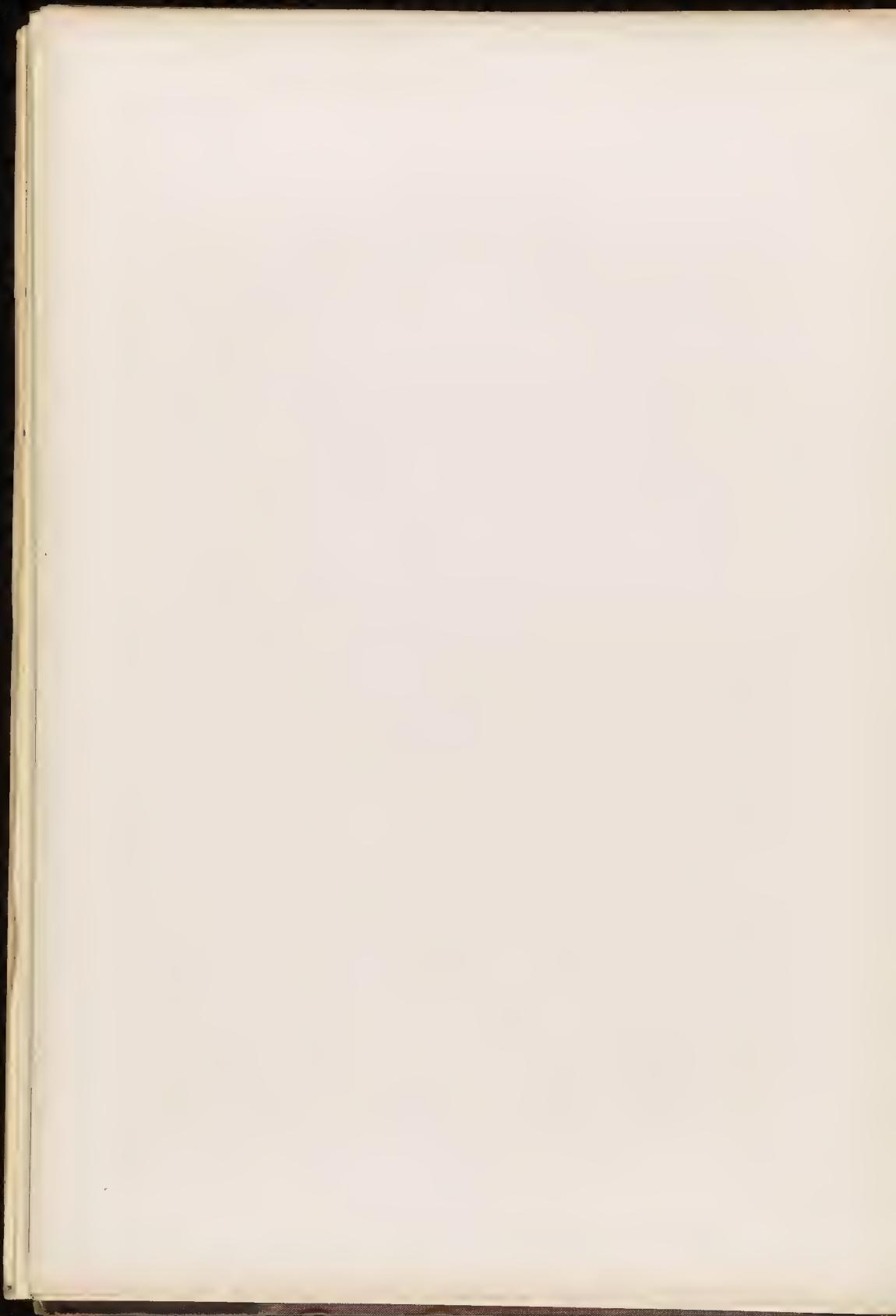
The campanile was finished in 1330, and was at that time called the new tower. It was probably built to receive the bells which a warlike prelate, Ubertino Bishop of Arczzo, in 1260, carried off in triumph from Cortona.

¹ Note appended to the Florentine edition of Vasari.

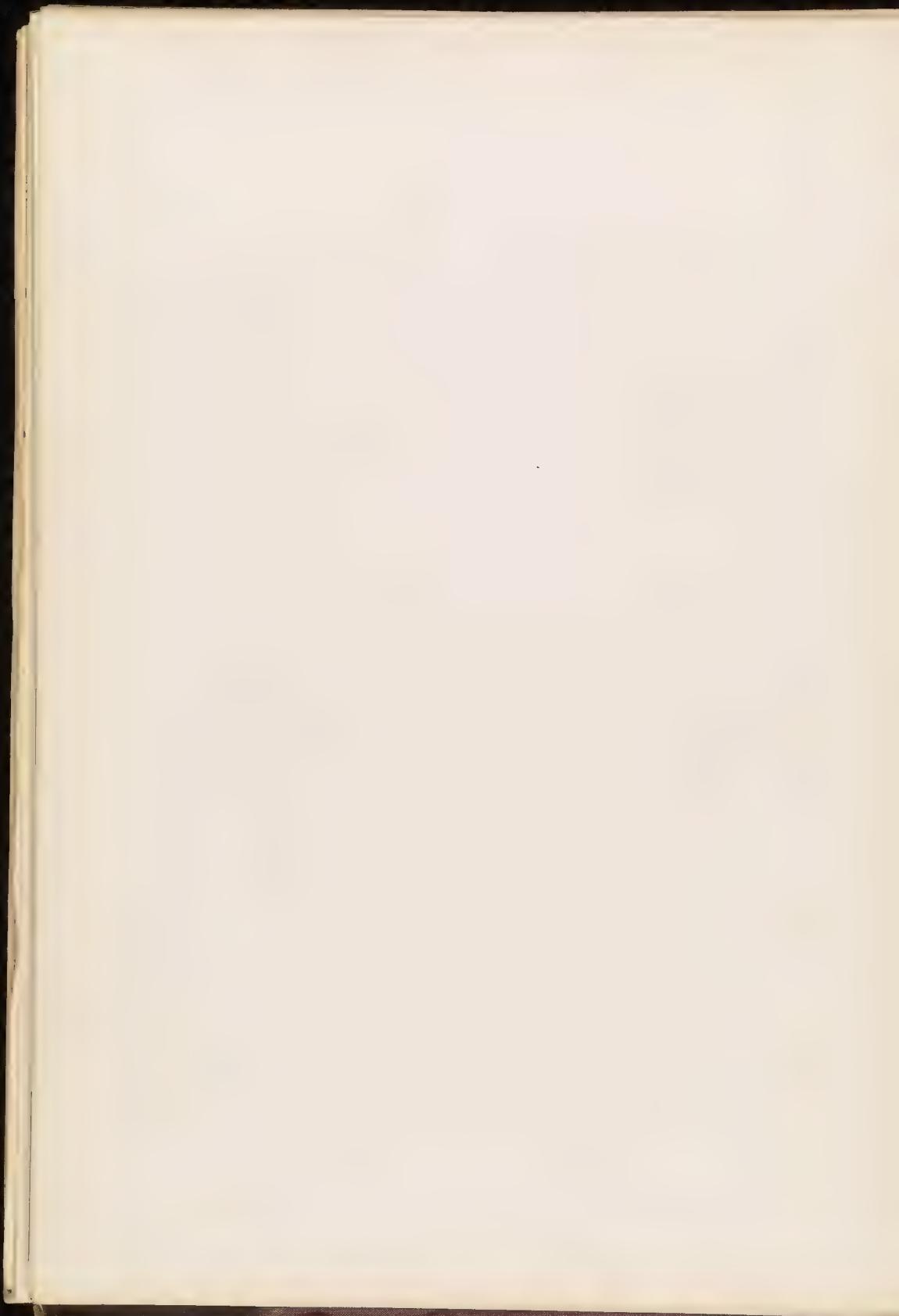
² Farneti, Annali di Arezzo.











XVIII.

SAN ANDREA, VERCCELLI.

VERCELLI is in Piedmont, at about an equal distance from Turin and Milan.

There are two curious circumstances connected with the church of San Andrea. It was the first in which the pointed style made its appearance on the south side of the Alps, and, in this instance, we can exactly trace by what accident that style was introduced, and from whence it came.

Guala Biocchieri, one of the most distinguished men of his time, first saw the light at Vercelli in the last years of the twelfth century. Well born, and well educated, he embraced the clerical profession, and applied himself, with great diligence, to the study of civil and ecclesiastical law. Thus prepared, he removed to Rome, and, having, by his talents and his learning, attracted the attention of Innocent III., was by him raised to the dignity of the purple. From that time he was constantly employed by successive Popes in important negotiations both at home and abroad. In 1206 he was sent in the capacity of Legate to France, where he remained a year. At the end of that period he returned to Italy, but, in 1215, he was again sent to France, to dissuade Philip the Fair from attempting the conquest of England. Finding Philip inflexible, the Legate proceeded to England, where he lent all the authority of Rome, at that time so great, to support the tottering throne of King John. On the death of John, Guala, in his capacity of Legate, assisted at the meeting of Bishops and Nobles at Gloucester, at which, to the exclusion of the pretensions of Philip, the youthful son of King John was recognized as his rightful successor. In return for the powerful assistance which the Legate had afforded, Henry III. presented him with the church of St. Andrew, at Chester. The object of his mission being fully accomplished, by the cessation of hostilities between France and England, the Legate, in 1218, took his departure. Passing through France he engaged in his service an ecclesiastic, a native of Paris, who was skilled in architecture, and returning to Vercelli, in 1219, he laid the first stone of his new church, which, in allusion to his church at Chester, he dedicated to St. Andrew. The French ecclesiastic was entrusted with the conduct of the building, and was, afterwards, made the first Abbot of the convent, which was attached to the new church,¹ and which was also founded by Guala.

The history of the career of the distinguished Founder, as well as the native country of the architect, will sufficiently account for the style in which San Andrea of Vercelli was built. It was not unnatural that after having passed so many years in France and England, Cardinal Guala should have imbibed a taste for the style of architecture which had recently come into fashion in those countries ; and it could only be with the intention of adopting that style, in his own case, that he induced a French architect to cross the Alps.

San Andrea is far from pure. In parts of the exterior, perhaps from compliance with the habits of the native masons, round forms are repeated. The façade itself is Romanesque ; but the interior of the church presents the exact appearance of a French or English building in the early pointed style. The arches are pointed. Light pillars, with foliage capitals run up to support the roof ; the roof is vaulted and groined. The windows in the chancel are lancet.

The material of the walls is brick, with stone joints, windows, and doors.

The campanile was added by Abbot Pietro del Verme, in 1399.

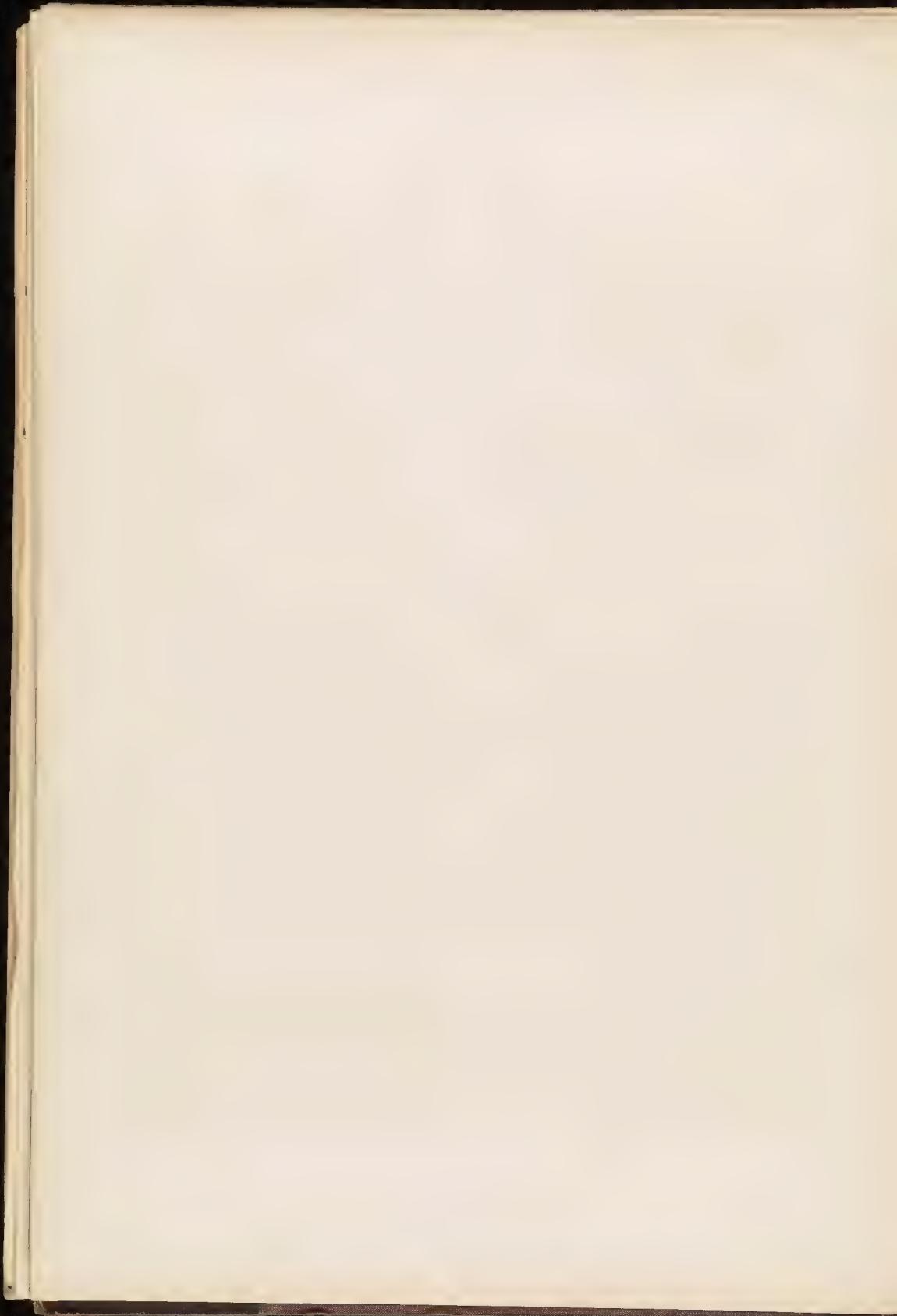
If, however, we behold in San Andrea the earliest introduction of the pointed style on the south side of the Alps, yet had it no effect upon the habitual style of the country. No change followed its appearance. It was situated in a remote corner. It was considered as the insulated whim of a travelled man. Vercelli possessed no school of architects and sculptors, who might have carried the new fashion into other districts. It is to another example that we must look for the real origin of a change of style in Italy ; an example which will shew that the change of style in Italy proceeded from Germany.

¹ Abbot Thomas was buried in a chapel of the church of San Andrea, and the following epitaph is inscribed on his grave :—

Bis tres viginti currerant mule ducenti
Ann. cum Thomas obiit, venerabilis Abba.
Primitus iutus templo, summeque peritus
Arthos in canos liberalibus, atque Magister
In Herosedia, nunc sed claudetur iste.
Quem celo bri fana vegetari pigra sacer.

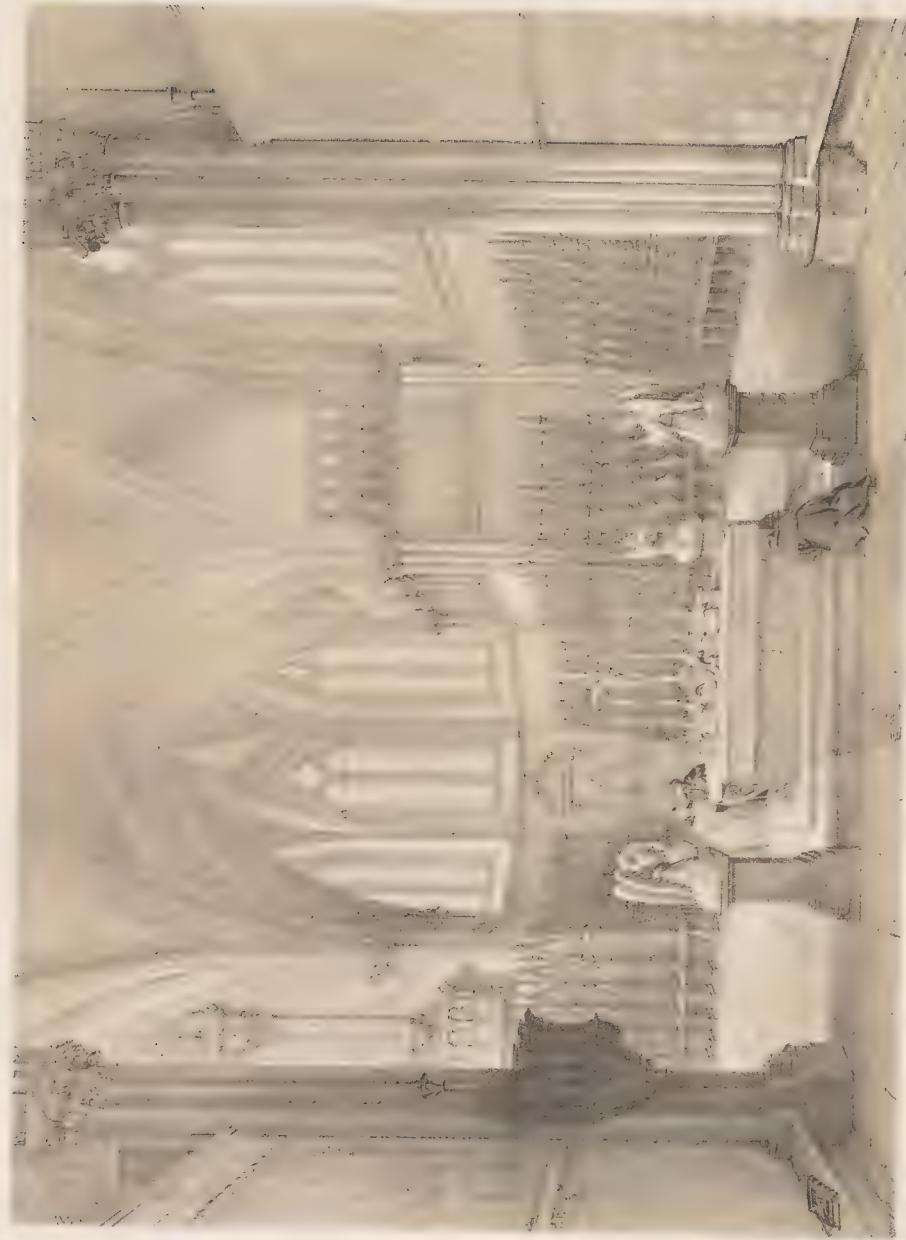
In the library of the Duomo at Vercelli is preserved a very curious Anglo-Saxon manuscript, consisting of poems, amongst which is one in honour of St. Andrew. The probability is that this manuscript was brought from Eng and by Cardinal Guala.

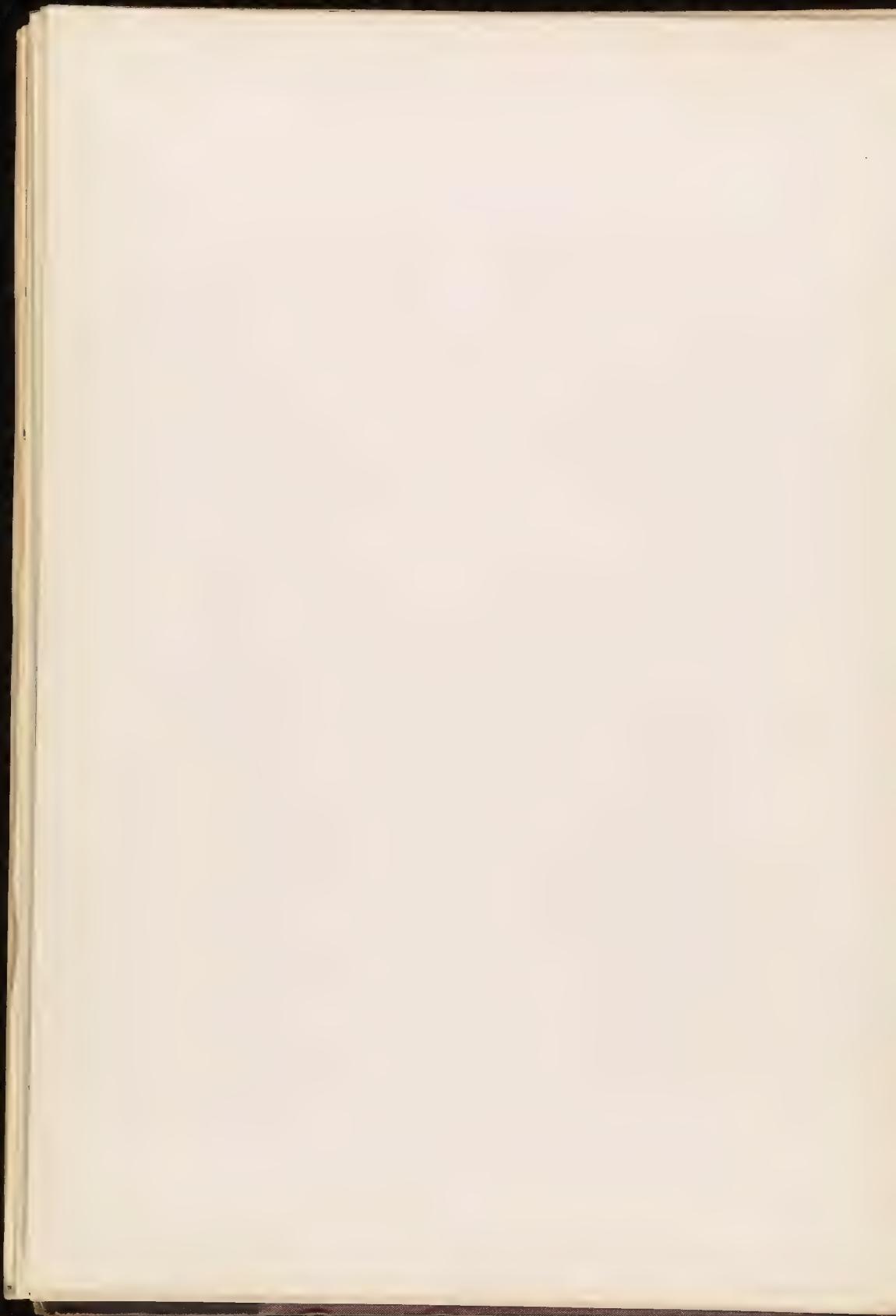
² Letteram Omagno della Congregazone degli Oblati di Vercelli, 1828.











XIX.

SAN FRANCESCO, ASSISI.

We are at length arrived at a complete change of style, at the adoption of the pointed style in Italy.

The importance of the occasion, on which the church of San Francesco di Assisi was constructed, was such as to make it certain that those who were concerned in the undertaking would endeavour to make it a remarkable work. This edifice was built to receive the mortal remains of the great St. Francis, the year after his canonization, which took place in 1228, two years after his death.

St. Francis, by his continual exertions in the cause of religion, and through the reputation of the Mendicant Order of which he was the founder, had, during his lifetime, obtained the veneration of the whole Catholic world; and, scarcely was he dead, before he began to be adored. It was determined that a new church should be built at his native place, Assisi, to receive his mortal remains, and that neither exertions, nor expense, should be spared to render the building worthy of its destination.

At that time there was no architect of particular celebrity in Italy. In consequence, Elias, the favourite disciple of St. Francis, to whom the conduct of the work was entrusted, had recourse to foreign parts, and obtained the assistance of a German, Jacobus, who, it is said, was in the service of the Emperor, Frederick II. It was natural that Jacobus should recommend a style of architecture which prevailed in the country from whence he came, and thus it was that the pointed style was introduced into Italy.

The author of the *Lettore Sunesis*, with that exaggerated spirit of nationality which is too common every where, has endeavoured to throw doubts on the account which Vasari has given us of this transaction; and to prove that Jacobus was not a German, but an Italian.¹ Tiraboschi, however, supports the opinion of Vasari, which opinion is still more strongly corroborated by the style of the building itself. In the upper church at Assisi the pointed style appears complete in all its parts, which would not have been the case had it been an Italian imitation, and a first attempt.

The plan which Jacobus gave for the shrine of St. Francis consisted of a crypt, for the grave itself, and two churches above it, one over the other. The lower church is of a sombre character, and represents a crypt on a larger scale. The upper church offers the contrast of lightheartedness and cheerfulness, and is the counterpart of a northern fabric in the advanced pointed style. Here is no mixture of forms, as is the case in other countries when one style is giving way to another; as never ceased to be the case in Italy when native architects were employed. In this church the pointed prevails throughout.

In shape, the upper church is a Latin cross, narrow in proportion to its length, for it only consists of a nave without side aisles.

The windows have mouldings, but no tracery. The walls are covered with frescos. The ceiling is spangled with stars of gold upon a ground of turquoise blue. The stalls are beautiful wood-work, inlaid with a variety of figures and patterns.

This church was so much admired, and created such a sensation in Italy, that, from that time, the pointed style became the fashion in that country.

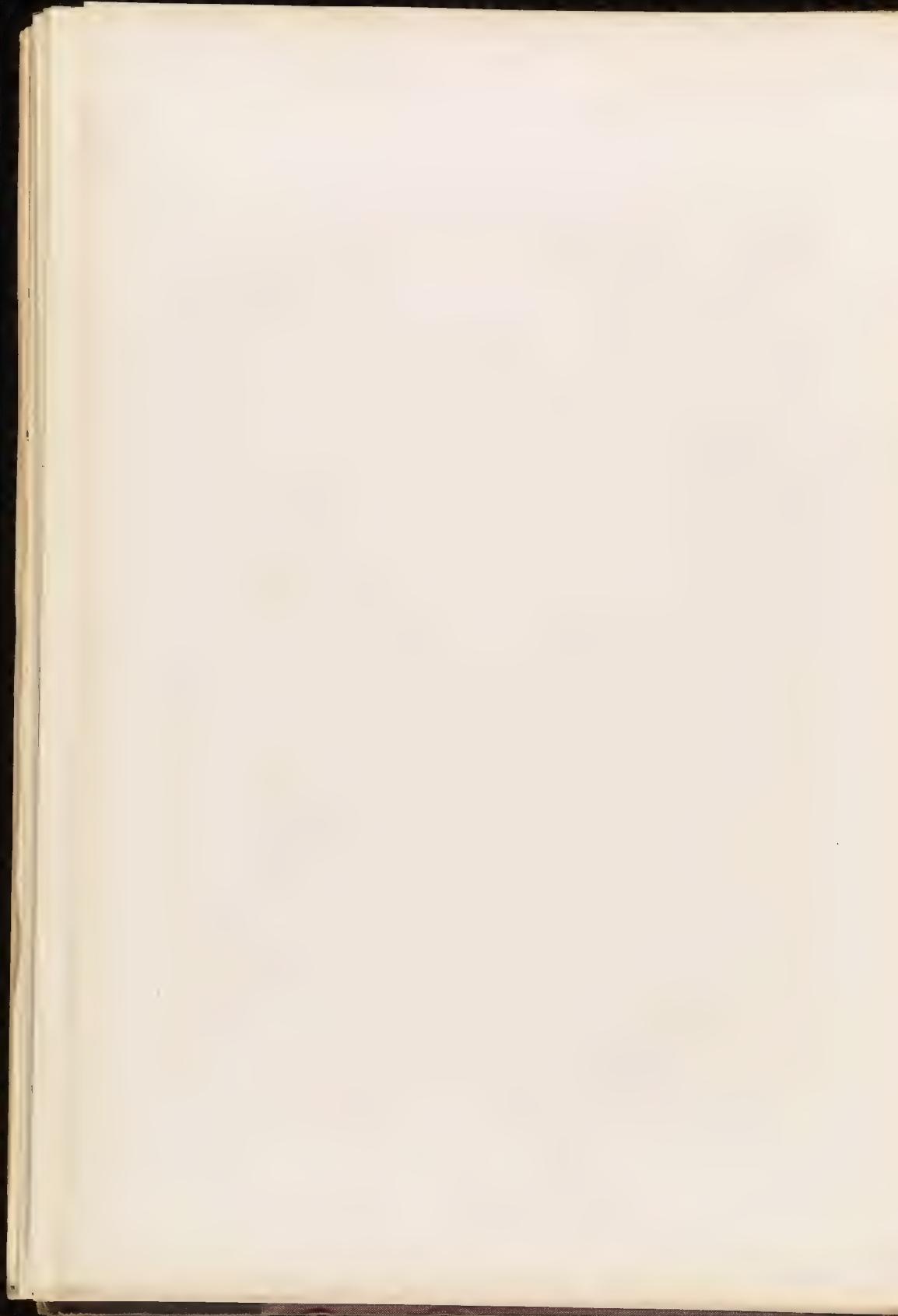
The situation of Assisi is very picturesque, on the side of a mountain, and looking down upon the Umbrian plain. The church and the convent stand clear of the town. An old dismantled castle rises above the other buildings, and varies the outline.

Towards the close of the fifteenth century a land-slip took place, which endangered the foundations of the church. To restore it to security Pope Sixtus IV. caused a wall of great strength, with buttresses, to be built against the side of the steep. This basement serves as a pedestal to the buildings, and adds to their general effect.

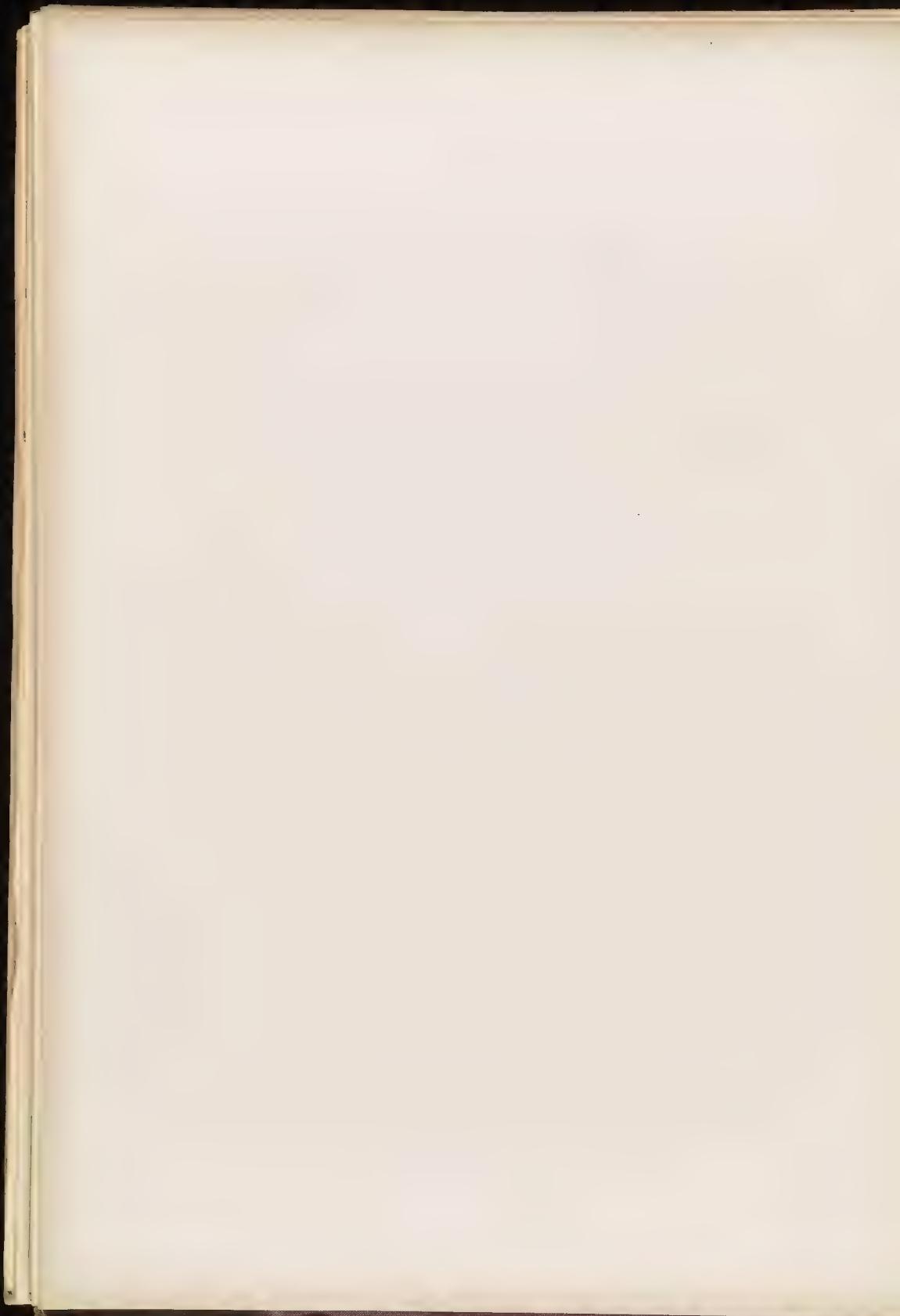
¹ Vasari, Tiraboschi, Pietro Rodolfi, Bruschetta

Padre Giuliano della Valle. Because Arnolfo (another celebrated architect) is somewhere said to have been the son of Jacobus, and it can be shown that Arnolfo was born at Colle in Tuscany, it is argued that, therefore, Jacobus must have been an Italian, but the fact seems to be, as Tiraboschi observes, that Arnolfo was not the son, but the pupil, of Jacobus

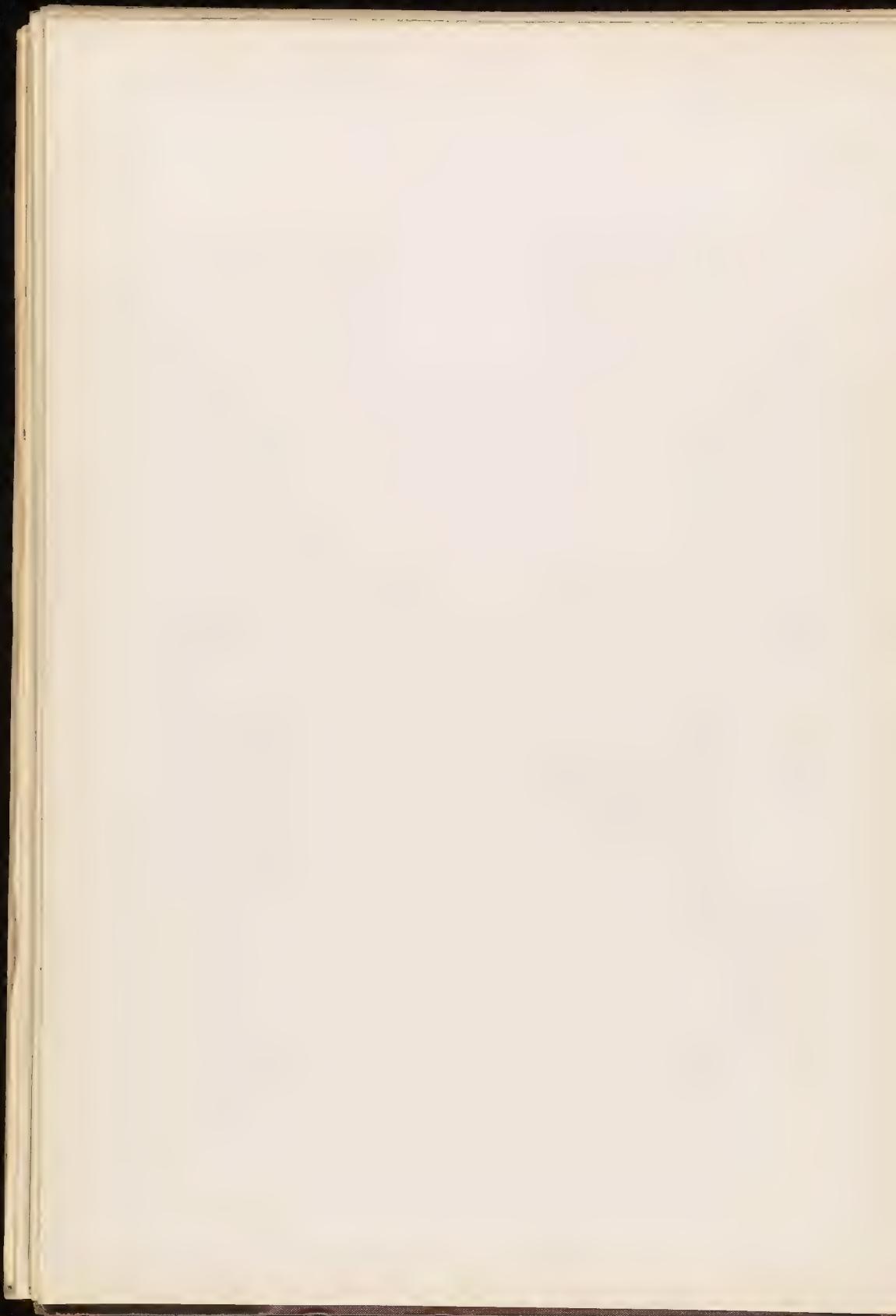
² These frescos have been, by some, attributed to Giotto; but Ranck, in his *Italansche Forschungen*, asserts that these frescos cannot be older than the first half of the fifteenth century, and ascribes them to Spurillo of Arezzo, his son, and his scholars — Ital. *Forschungen*, vol. ii. p. 67











XX.

THE UNDER CHURCH, ASSISI.

THE under church of Assisi is a crypt on a larger scale; conforming with the sentiment, originally borrowed from the catacombs, which, in Italy, made it indispensable to combine the church with the grave. Here, in the immediate neighbourhood of the dead, the mind is more forcibly acted upon, and the fabric, low, massive, and scarcely admitting the light, is constructed on a plan which is calculated to harmonize with, and encourage, profound emotions.

In this instance, the architect has been remarkably successful in producing the effect which he designed.

Between the vast and ponderous piers which support the church above, are recesses which form so many chapels. These chapels are said to have been added by Philip de Campello, a young Franciscan, who worked under Jacobus, and who, by the means of these chapels, added width to the under church after Jacobus was gone.

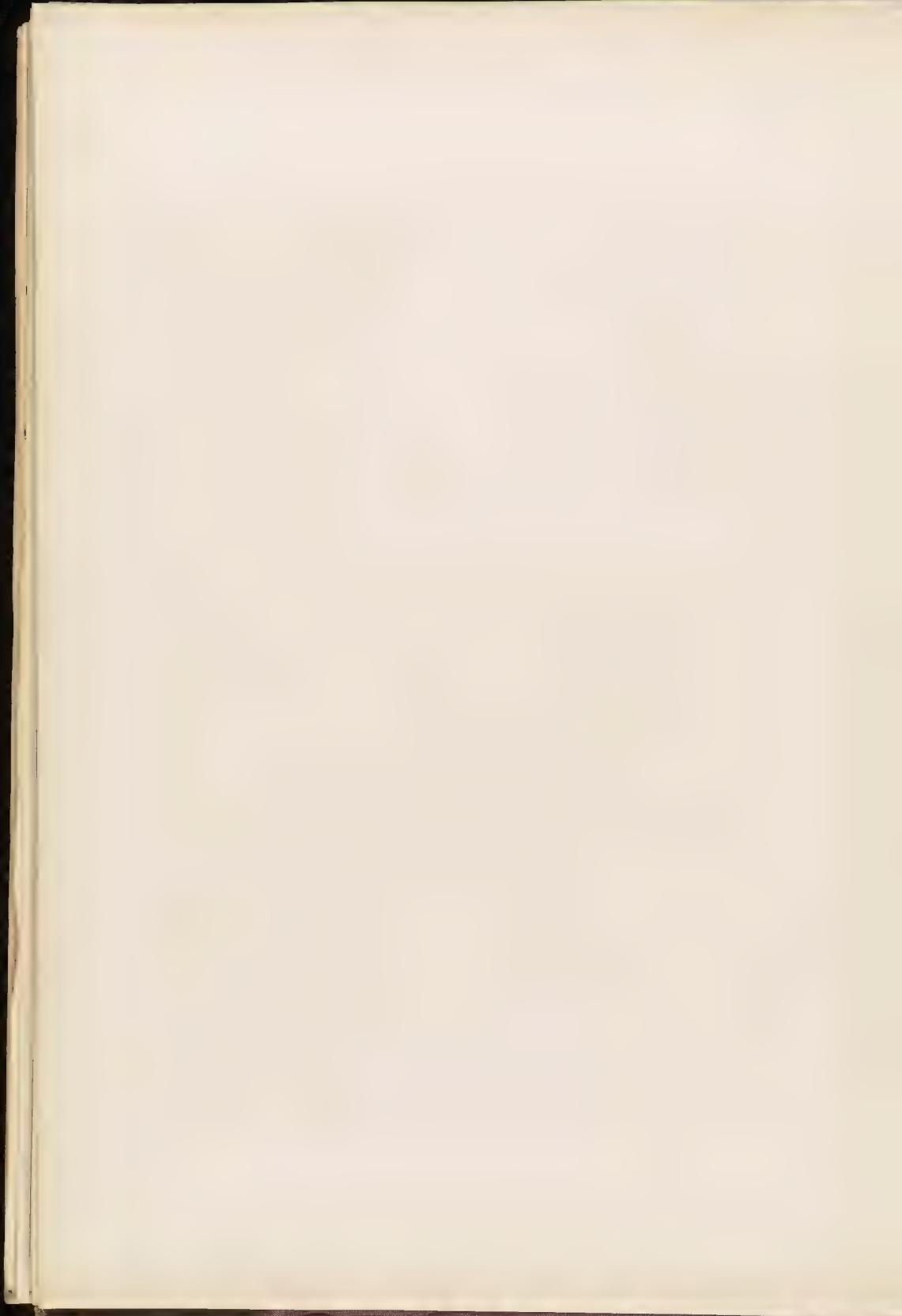
The under church and its chapels are adorned by frescos,¹ of which a portion (those on the vaulted roof immediately above the high altar) are believed to be by Giotto. The remainder are the work of Giacomo Gaddi of Florence, Andrea Aluigi of Assisi, and others.

The windows of the chapel, opposite the entrance, are of painted glass, of which there is little in Italy. These windows were painted by Bonino of Assisi, who, with others, was also employed in painting some of the windows of the cathedrals at Orvieto and Sienna.

In this under church are the tombs of the two brothers, Brasca, who were, successively, Dukes of Spoleto.

Here is, also, the tomb of Hecuba, Queen of Cyprus, who, repairing to the shrine of San Francis, died at Assisi in the year 1240. Cicognara believes that the sumptuous monument which is erected to her memory, and which is commonly attributed to Fuccio of Florence, was, more probably, executed by one of the scholars of Nicola Pisano. This monument greatly resembles the tomb which Nicola made for Benedict XI., and which stands in the church of San Domenico, at Perugia.

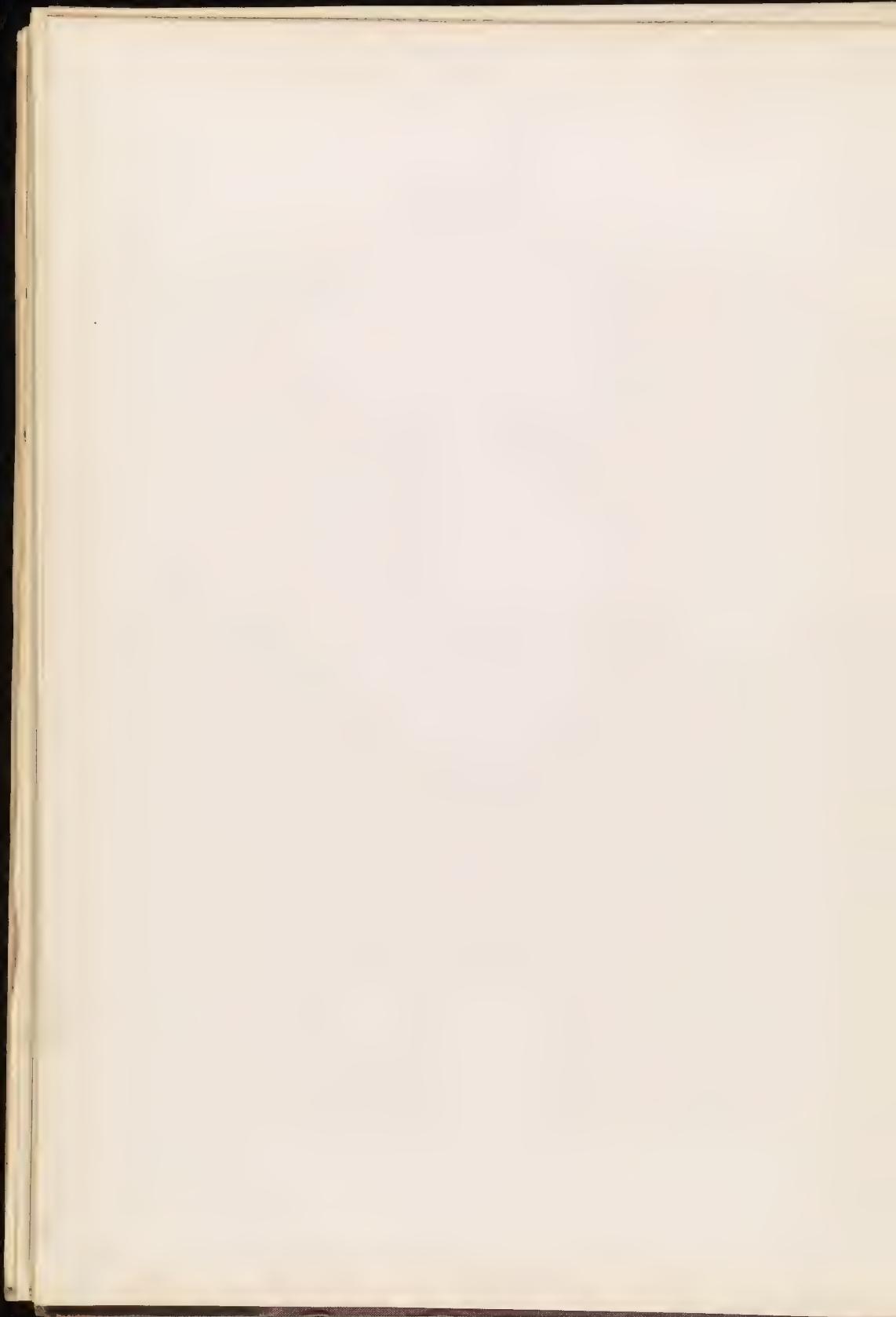
¹ Angelini, Codus Paradis. Amicitias. Brischelli, Assisi, Critici Seraphica
Visarati. Ruoli.











XXI.

SAN ANTONIO, PADUA.

In the year 1231 the citizens of Padua decreed that a magnificent temple should be erected in honour of St. Anthony, their patron saint.

To accomplish this object they sent for Nicholas of Pisa, who had already acquired a great reputation as a sculptor and an architect by the works which he had executed in other parts of Italy. To him the construction of the new church was entrusted, and he produced one of the most remarkable buildings in Italy. The fashion of the day compelled him to adopt the pointed style, but with this he combined some of the Byzantine features which he had observed in St. Mark's at Venice. St. Anthony's of Padua is crowned with no less than eight cupolas, which give it an oriental character.

St. Anthony's is in the shape of a cross. This building is 280 feet in length, and, in breadth, 138 feet, to the extremity of the transepts. It was completed in 1307, with the exception of the cupola over the choir, which was not added till a century later.

Internally, the chapel which contains the shrine of the saint, is separated from the church by a marble colonnade; and is richly adorned with bas-reliefs, and statues, both in marble and bronze, by the best masters. Even the bronze railing, which protects the altar, was the work of a celebrated artist, and deserves to be admired.

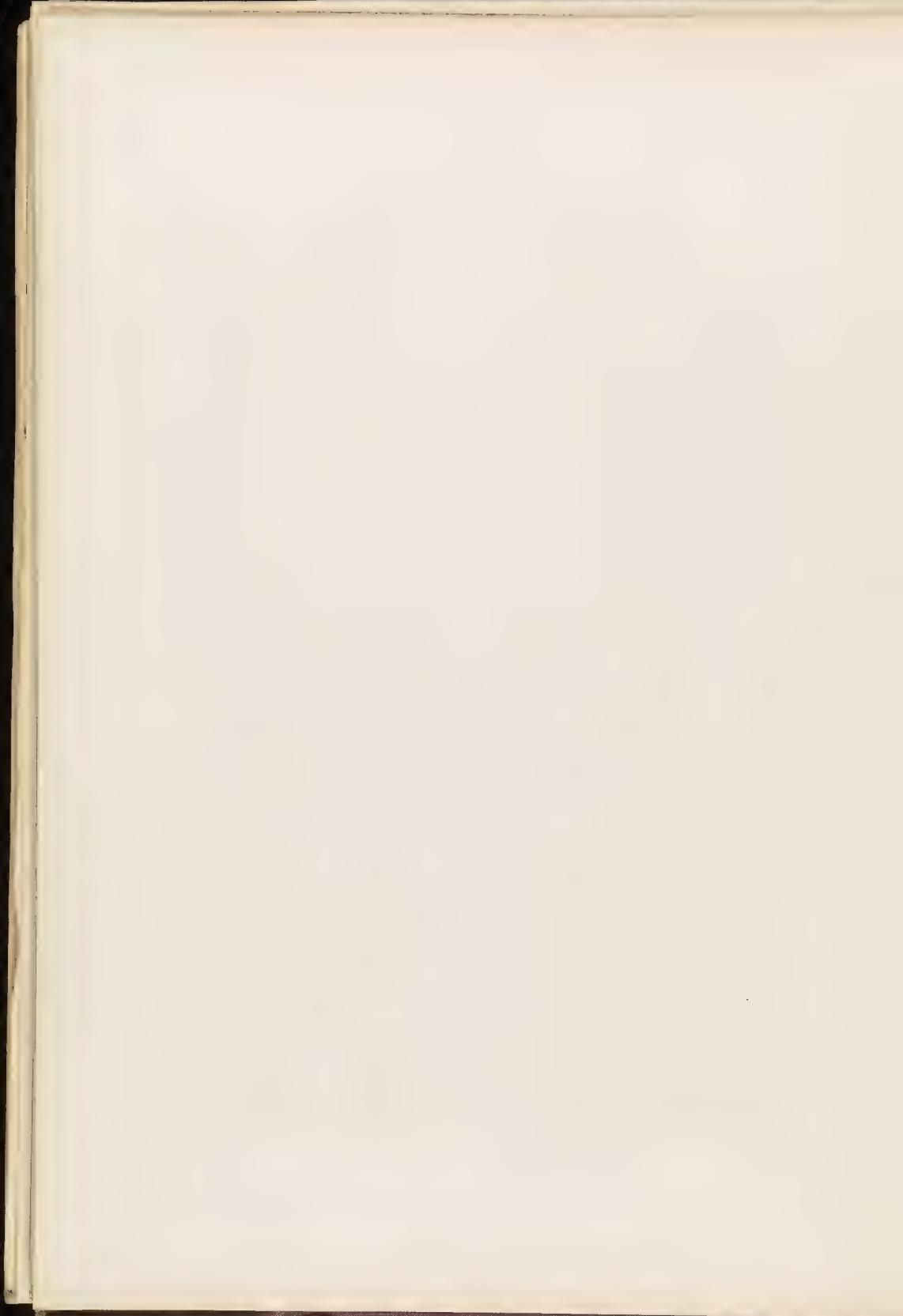
The great candelabrum for the paschal taper is elaborately ornamented. Cicognara calls it one of the richest works of the kind in the world. The city decreed a medal to Andrea Crispo of Padua, the sculptor who made it. In the choir there is a bronze crucifix by Donatello, which is of great beauty.

This church is remarkable for the splendour and beauty of its internal decorations, and, indeed, it may be said of the larger churches of Italy, generally, that their internal decorations, the frescos, the paintings, the Mosaics, the works in marble and bronze, render them most interesting repositories of art, and, at the time when the churches were built, offered continual encouragement to artists in every branch.

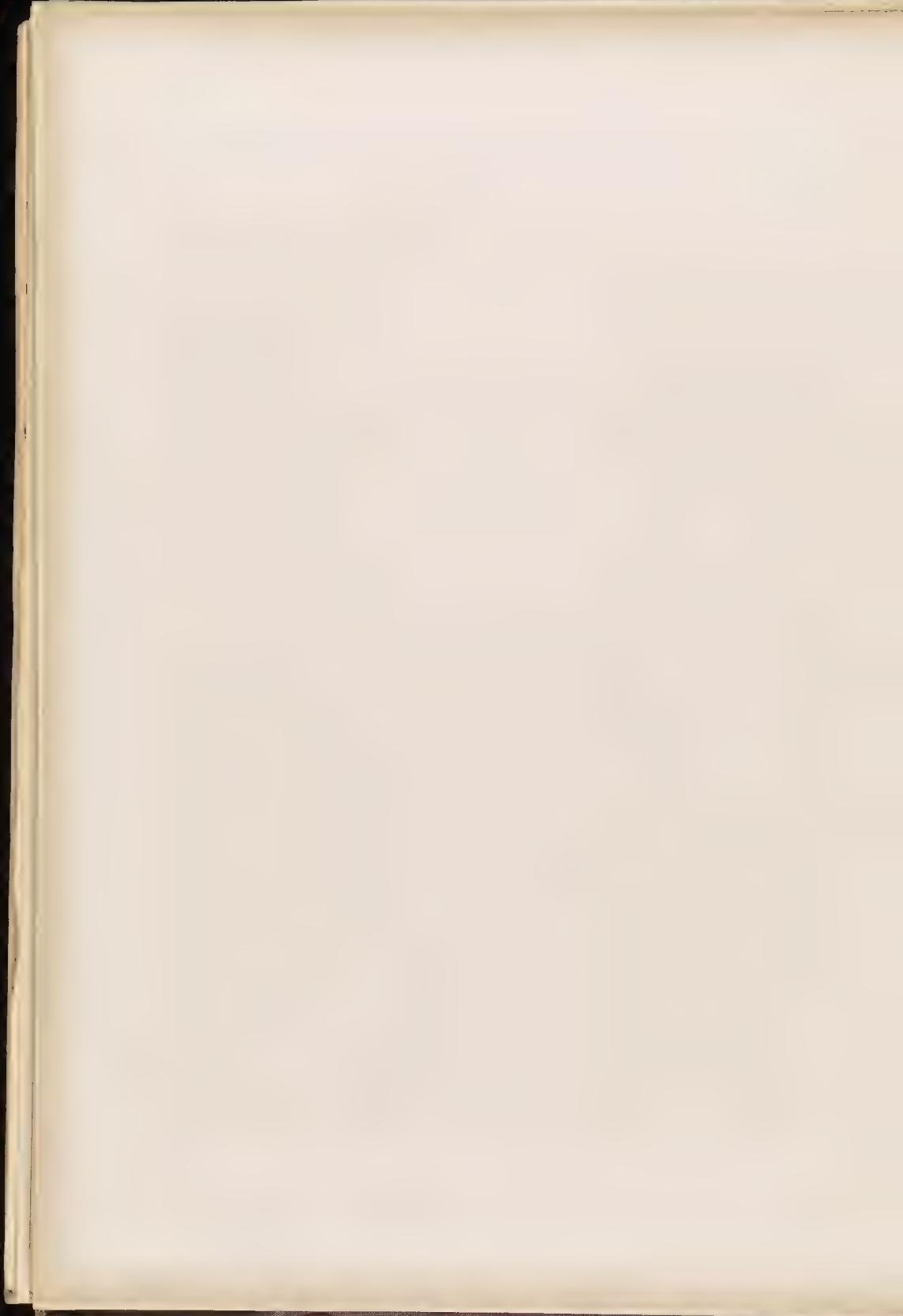
If the external features of this church are meagre, if the three great portals are bald when compared with the cotemporary portals of the north, it must be remembered that Nicholas of Pisa was compelled, by the fashion of the day, to adopt a style which he did not like, and which, it must be confessed, he did not understand.

The equestrian statue, in bronze, on the outside of the church, is one of the best works of Donatello, and was erected to the memory of Erasmo of Narni, surnamed Gattamalata, a celebrated general in the service of the Venetian States.

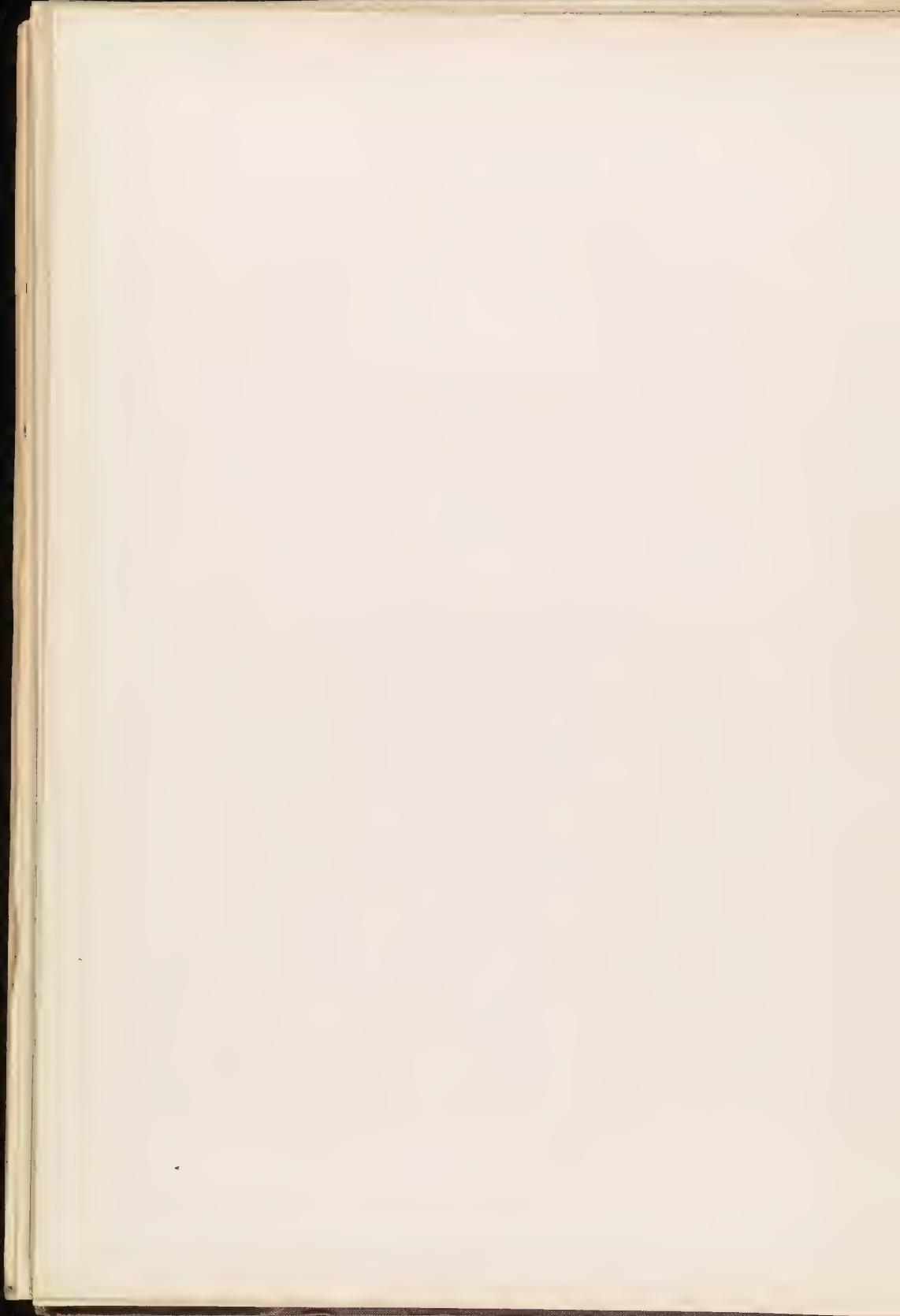
Shortly before this church was built, the arts which, down to the end of the twelfth century, had, in Italy, remained in the lowest state of depression, began to revive, sculpture leading the way. It has been seen how barbarous were the efforts of the chissel in the twelfth century; but early in the thirteenth, a change for the better took place, of which Niccola Pisano, and the school which he established at Pisa, may be regarded as the source. From this time, in examining the buildings of Italy, we have the satisfaction of beholding the progressive improvement of art.











XXII.

THE CATHEDRAL, CREMONA.

CREMONA ran the same course, and underwent the same vicissitudes, which befell most of the principal cities of Italy during the middle ages. Captured, and destroyed, by the northern barbarians in the fifth century, it remained in a state of desolation till the seventh, when, at the command of the Lombard King, Agilulfus, it was rebuilt, and gradually restored. In the course of time, during the nominal subjection of Italy to the German Emperors, and the real anarchy which ensued, Cremona obtained municipal rights. No sooner did the Cremonese find themselves in a state of independence than they began to quarrel with their neighbours, as was no less the habit of almost all the other enfranchised towns in every part of Italy. Almost every city was engaged in perpetual hostilities. Cremona was always at war with either Crema, Breschia, or Placentia,—but especially with Milan. In consequence of this feud, when Frederick Barbarossa vented his wrath on Milan, the Cremonese sided with the Emperor, assisted him in the subversion of their ancient rival, and obtained from him a new charter in return. But internal disorders were now added to foreign battles. The nobles who resided within the city were at perpetual variance. The Guelph and Ghibelline factions fought in the streets. In the second half of the thirteenth century, Cremona, in common with many other cities of Italy, had recourse to the singular expedient of calling in a Dictator, under the name of *Potestas*, or *Podestà*, who was never to be a native, that he might be entirely unconnected with any of the various parties whom he was invited to control. The Dictator was so far of use that he preserved internal peace. But, after a time, the friends of liberty put an end to this anomalous, though beneficial, domination, and a republican form of government was established. So much disorder, however, was the consequence, that the people, wearied with the perpetual strife of their rulers, again called out for a chief. The republican party were compelled to withdraw, but in strength enough to return to the charge. Civil war, carried on with the utmost animosity, now thinned the population, and exhausted the resources of this unfortunate district. The Emperor, Henry VII., who came into Italy to vindicate the imperial authority, completed the ruin of Cremona when he attacked it in 1312; and, in 1322, Galeazzo Visconti had little difficulty in avenging the former injuries of the city over which he reigned by taking possession of Cremona, and incorporating it with the Duchy of Milan.

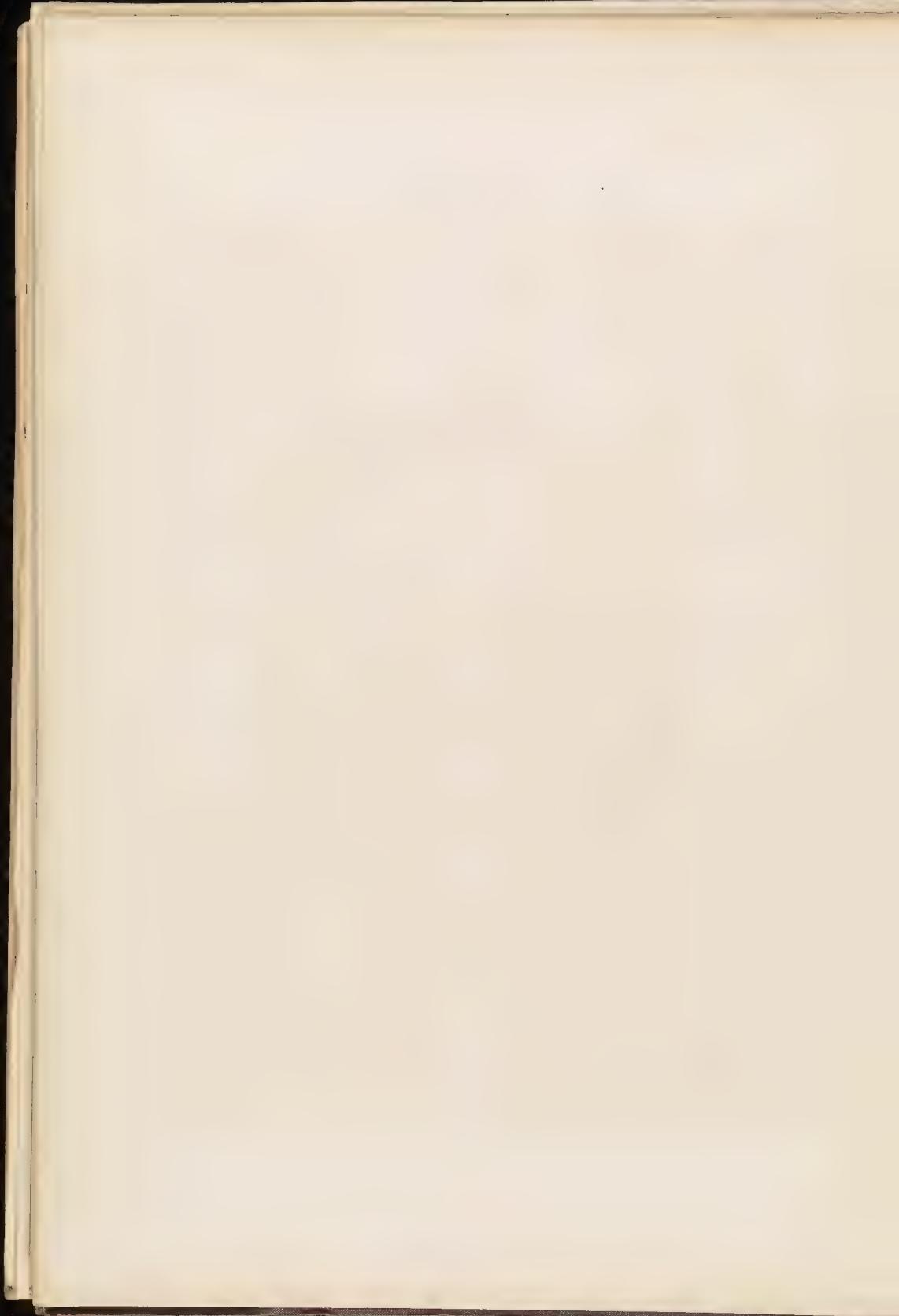
It may appear extraordinary that, in the course of so troubled an existence, Cremona should ever have known prosperity. But such was the case; and so it was with almost all the cities of Italy. In the midst of arms and violence they rose to importance, encouraged commerce, and acquired wealth. A degree of energy was awakened which communicated itself to every branch of their pursuits. In steel they prospered; in silk they decayed.

The public works of Cremona were undertaken in the short intervals of tranquillity which that city enjoyed. In 1107, after a sharp struggle with the citizens of Brescia, which was renewed the following year, the Cremonese began their cathedral; which, however, was not consecrated till 1190. By that time the nave and the aisles were completed. Little more was done at the cathedral till after Cremona had become a tranquil member of the Duchy of Milan. In 1342, perhaps with some assistance from the Visconti, (for that was the usual manner in which a new ruler sought to recommend himself,) the transepts were undertaken, but the choir was not finished till 1479. The facciata was begun in 1274; continued in 1491; ornamented in 1525; and terminated in 1606. The various times at which the fabric was constructed sufficiently account for the various style of its architecture.

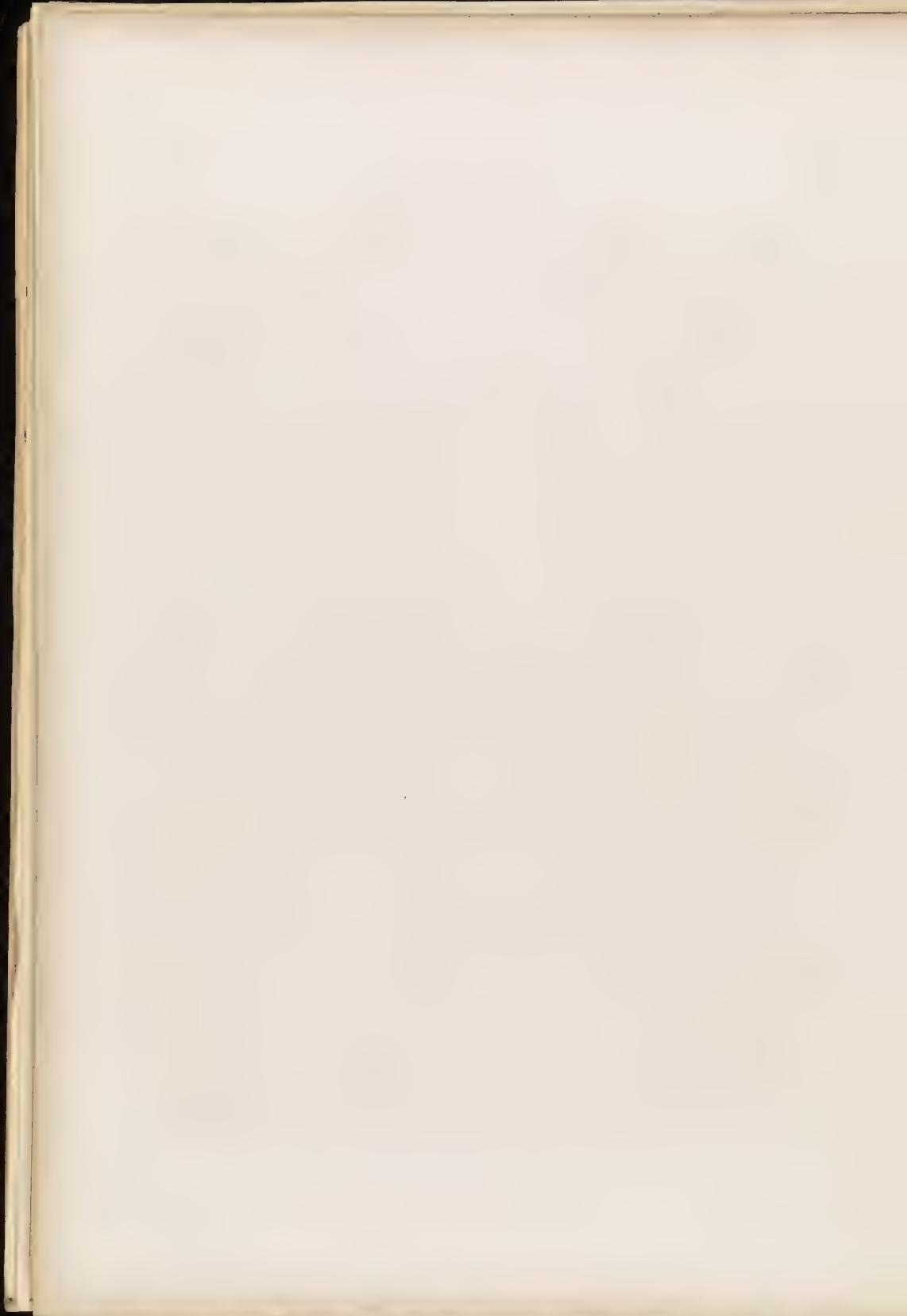
The great tower, which has obtained for Cremona its architectural celebrity, was begun in 1283. In that year peace was made between Cremona, Milan, Placentia, and Brescia, and, in celebration of this event, this tower was undertaken¹ at the common expense of the Guelphs, or partisans of the Pope, not only of Cremona, but of all northern Italy. It is said to have been carried up to the square in the space of two years. The Torrazzo, as it is called, is the highest of all the towers in the north of Italy, reaching the elevation of 396 feet. Four hundred and ninety-eight steps conduct to its summit, from whence the eye surveys the extensive plains of the Milanese, intersected by the Po, and distinguishes the Alps to the north, and the Apennines to the south-west.

In 1518 the bells were cast which hang in this tower, at which time it may be concluded that the octangular cupola was added.

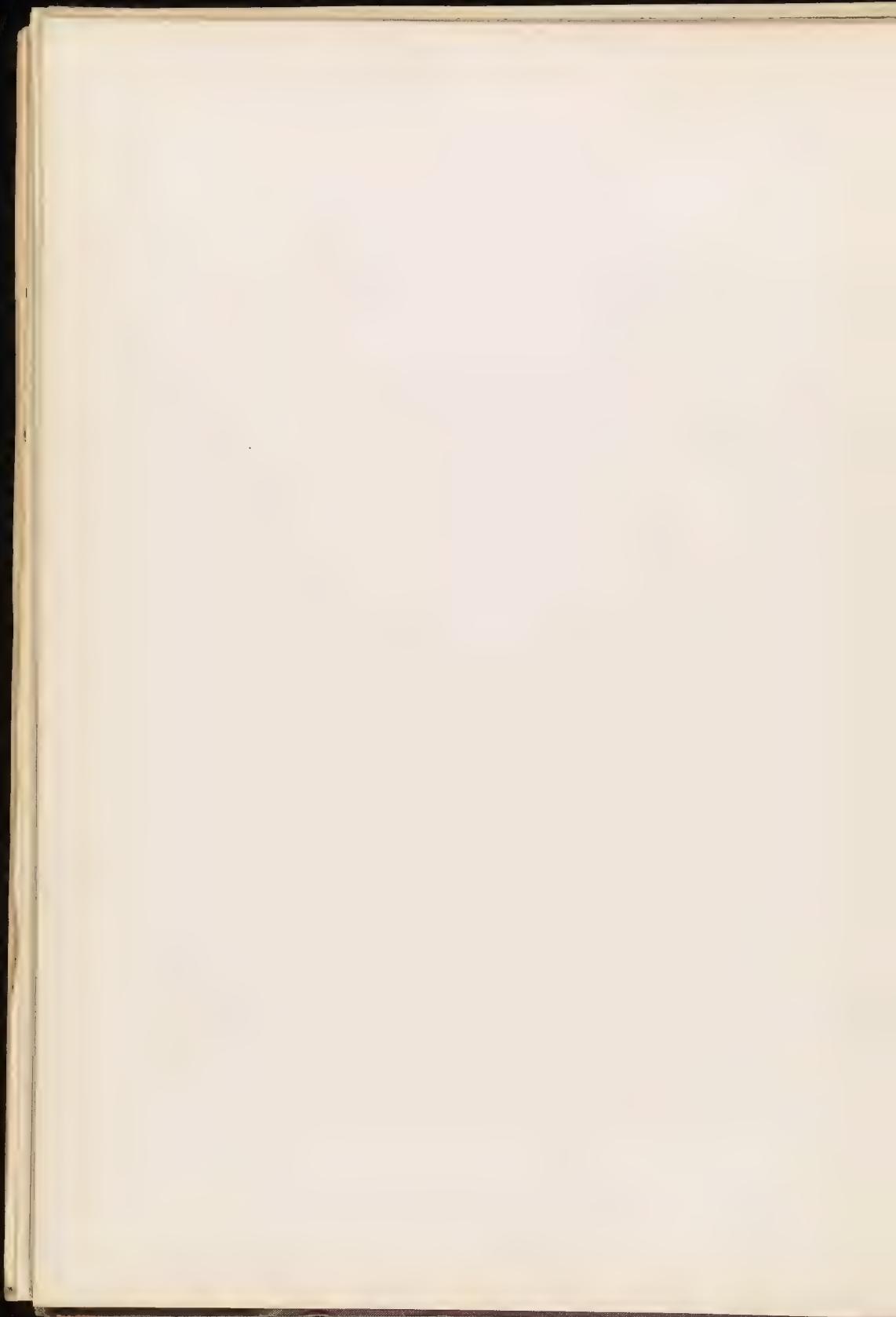
¹ *Comitatus sancti Guelphorum Italie Casalpium. Cremonenses Annales. Cratelli*











THE BATTISTERIO, PARMA.

THIS is the most splendid of the baptisteries of Italy.

In the early ages of the church, baptisteries were, always, separate buildings, and always either in a circular, or octagonal, form. The oldest were circular, copied, in the first instance, from the circular Roman temples, which supplied a graceful model for buildings that were not to be so large as churches.

If it is clear that, from the earliest Christian times, 'infant baptism was sanctioned and practised, it is equally clear that for many centuries, adult baptism was much more commonly adopted. The baptism of adults only took place at the three great festivals of Easter, Pentecost, and Epiphany, and, in consequence of the restriction, very large numbers of persons were baptized at the same time. Distinct and spacious baptisteries, were, in consequence, erected, and, as plenary immersion was insisted upon, a circular bath was provided, in the centre of the baptistery, into which the Neophytes descended by steps. The men and the women were baptized on different days.

In the case of adults it was customary to unite confirmation with baptism. But the bishop alone could impart to the chrism, or oil ofunction, the mysterious virtues which made it efficacious. In consequence the task of baptizing adults, of necessity devolved upon the bishop.

The inconvenience of increasing multitudes, and the labour which was entailed upon the bishop, often an infirm old man, as well as the progress of refinement, gradually led to a change of system. The parochial minister was authorized to baptize. Plenary immersion was no longer insisted upon. Confirmation was made a separate rite. The ceremony of baptism was transferred to the church, and the baptisteries were gradually deserted. Adult baptism now became the exception, and infant baptism the rule.

The battisterio of Parma is entirely built of white marble. It was constructed after the designs of Benedetto Antelmi,¹ and was begun in the year 1196. But the work experienced many interruptions, especially during the supremacy of the powerful and ferocious Ezzelino da Romana, who, in the middle of the thirteenth century, governed the north of Italy in the name of the Emperor, and who, displeased with the inhabitants of Parma, forbade them access to the quarries of the Veronese territory, from which the marble, with which the battisterio was built, was obtained.² In consequence of these interruptions the battisterio was not finished before 1281; which will sufficiently account for the appearance of the round style in the lower part of the building, and of the pointed, above.

Externally, the battisterio is encircled with several tiers of small columns which, with more observance of ancient rules than is usually found in the Lombard style, support continued architraves. The interior has sixteen sides, from which spring converging ribs that form a pointed dome.

The portals are enriched with mouldings and pillars, but without imagery.

In the interior of the baptistery the walls are ornamented with frescos of the thirteenth century; meagrely executed, but well preserved.

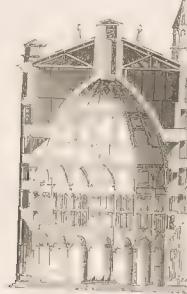
The wooden stalls were the work of Bernardino Canoccio in 1494.

¹ Bingham's Antiquities of the Church

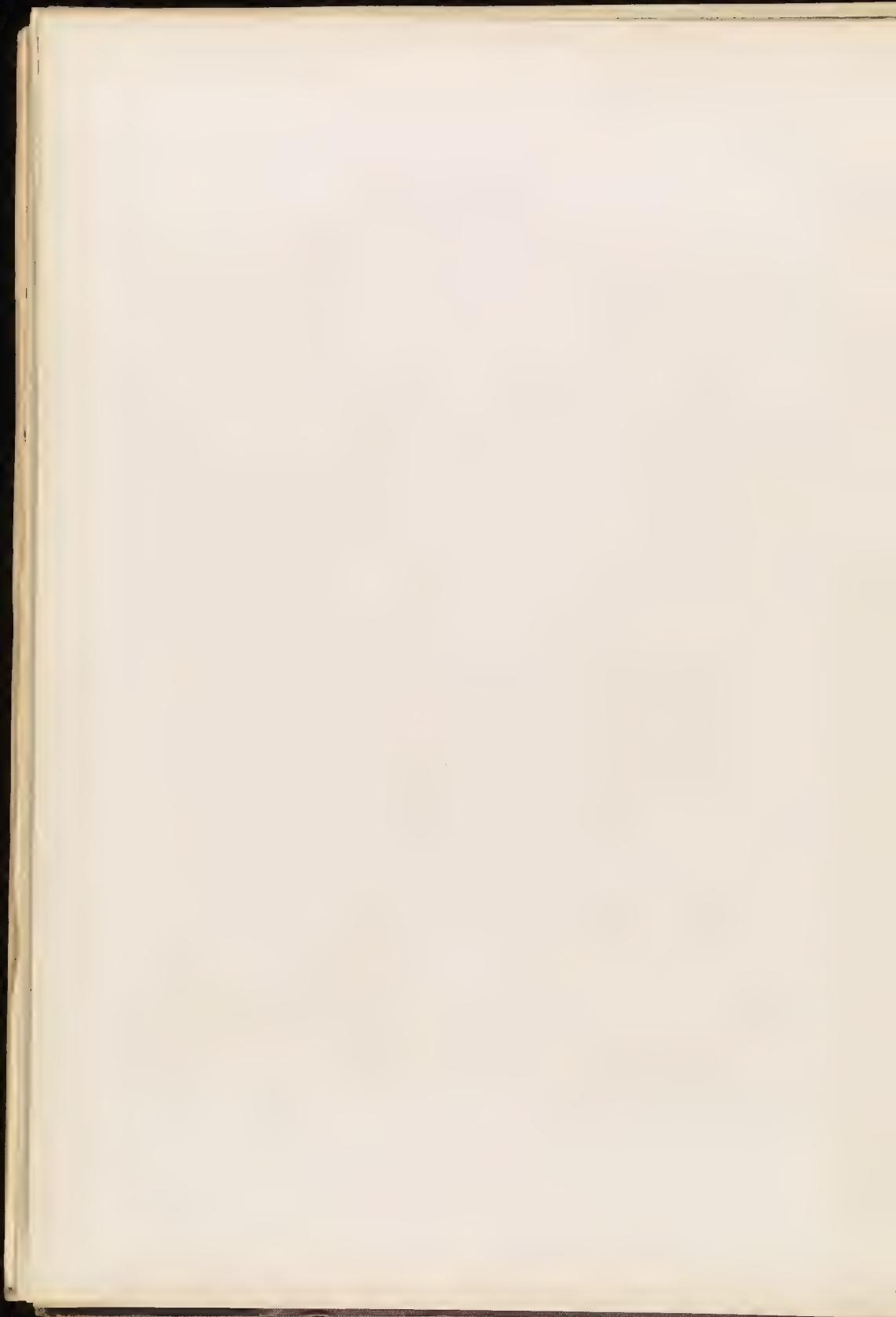
² Over one of the lateral doors is the following inscription:

BIS BINIS DEMPTIS ANNIS DE MILLE DUCENTIS
INCEPIT DICTUS SCULPTEUR OPUS HOC BENEDICTUS

³ Storia della Città di Parma -via Angelo Pizzani -The year 13 Ecclesie Parma, s.



Section of the Battisterio





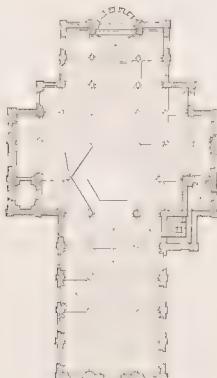




These are represented in black outlines on a white ground. This effect is produced by incisions which are made in blocks of white marble, and filled up with black cement. Vasari attributes the pavement at Sienna, and the invention of this kind of pavement, to Duccio di Buoninsegna, a distinguished painter of Sienna, who flourished in the first half of the fourteenth century, and who did, in fact, paint a picture for the high altar. But Vasari is wrong in both his facts. "This kind of pavement was invented long *before* Duccio's time, and there is no mention of the pavement at Sienna till long *after* his time. "The first allusion to the pavement in the archives of Sienna occurs in the year 1445.

* There is a good specimen of this kind of pavement which belongs to the eleventh century, and still exists in the church of San Miniato at Florence.

† Romoli, Italiische Forschungen, vol. n. c. 8



THE INTERIOR OF THE CATHEDRAL, SIENNA.

THE history of the cathedral of Sienna is singular. The original duomo was constructed in the course of the twelfth century; but, scarcely was it completed before the inhabitants of Sienna (a city which, at that time, was daily increasing in wealth and population) came to the opinion that the cathedral which their fathers had built was not of sufficient size, and wholly unworthy of the eminence at which Sienna had, by that time, arrived. In consequence, they determined upon undertaking a new cathedral, or rather, a large addition, which was to be attached to the eastern end of the existing building. The probability is, as Rumohr observes, that the architect entertained the hope that, as the work advanced, the people of Sienna would be induced to pull down the whole of the old building, and complete the new one in a manner which would make all its parts agree. The new work was begun in 1225. From the inequality of the ground, there was great difficulty in obtaining a good foundation; but this difficulty was supposed to have been overcome. In 1259 the new church was considerably advanced, when cracks and fissures were observed in the vaulted roof of the northern aisle. A council of builders and masons was convened, who gave it as their opinion that the cracks were not dangerous. It must be supposed that, under the sanction of this opinion, the work was proceeded with for a time; that further evidences of danger, then, made their appearance; that a period of doubt and indecision ensued, during which operations were suspended; for it was not till 1321 that another, and more solemn, council was assembled. This council declared that neither the foundations, nor the pillars, of the new building were equal to their task, and that the further prosecution of the work must be abandoned. What was to be done? Some years again elapsed before any thing was decided. At length, in 1339, the citizens determined to let the new work remain as it was, and to enlarge and decorate the original church, by entirely rebuilding the nave on a grander scale. With a view to give as much importance as possible to this addition, the walls at the end of the nave, were, on this occasion, taught to expand so as to receive a large and lofty hexagon within transepts enlarged to double their usual width. The hexagon is composed of an open colonnade, which supports a dome. Nothing can be more striking or picturesque than this part of the cathedral of Sienna. The eye wanders through a grove of columns, and discovers no end to the glimpses of distant space which it discovers in every direction.

The cathedral, to the extremity of the choir, is 300 feet long; general width of the nave, 80 feet, width to the extreme end of the transepts, 170 feet.

The existing façade of the cathedral is a part of the enlargement, and, therefore, cannot have been commenced till after 1339. John of Sienna was the architect employed in the conduct of these alterations; *not* John of Pisa, (as Vasari has it,) who had been dead many years.

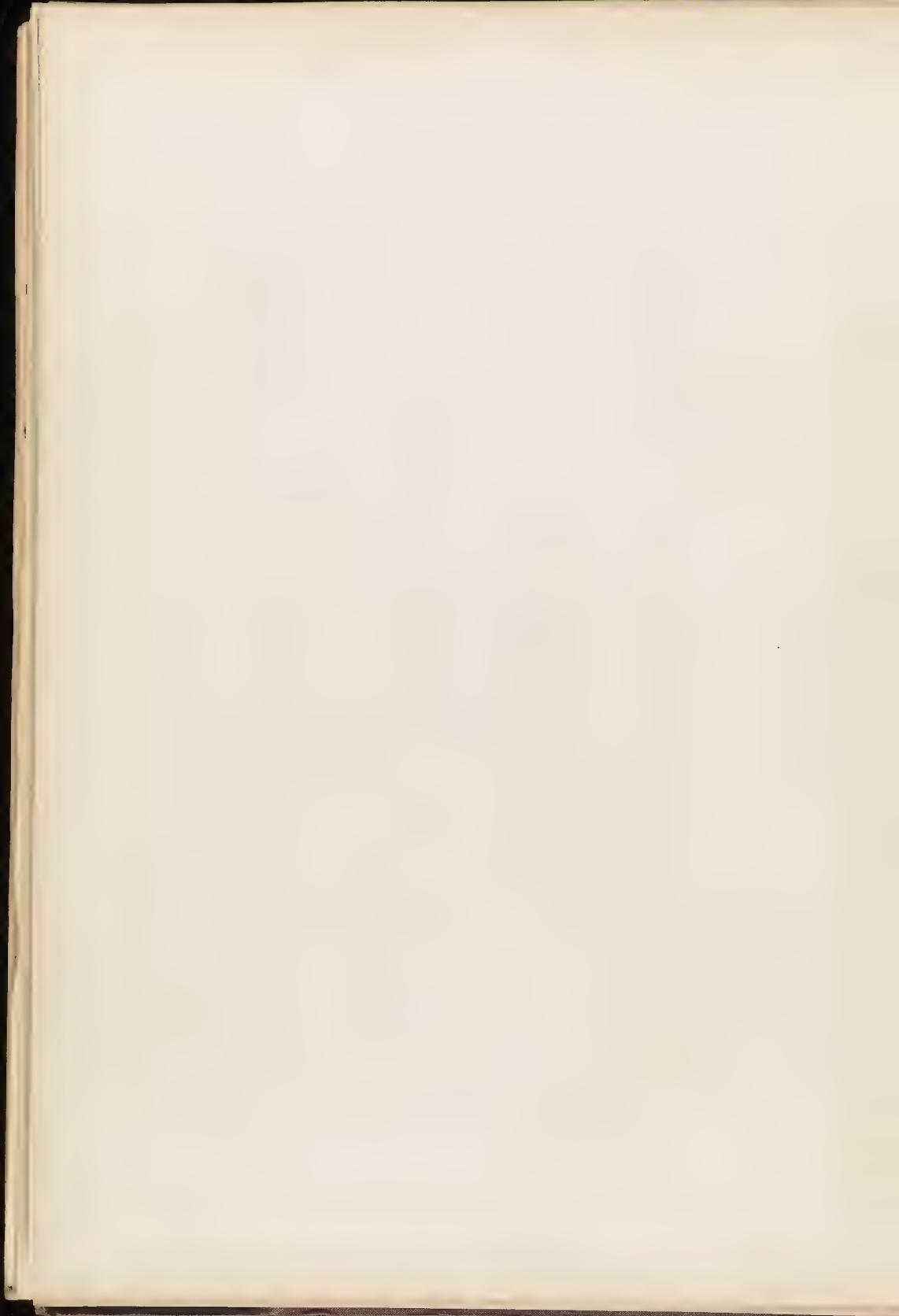
The style of the building is that peculiar description of the pointed which the Italian architects adopted. Compelled to comply with the fashion of the day, they could not bring themselves entirely to discard their classical predilections. Hence arose a constant collision of horizontal and vertical lines; a fault from which the façade of this cathedral is not exempt. But it is still a striking elevation of its kind, consisting of a few great features, three noble, round-headed, portals, a large rose window above, and a lofty pediment, divided into three gables, the whole relieved by turrets and open galleries, and enriched with statues and bas-reliefs.

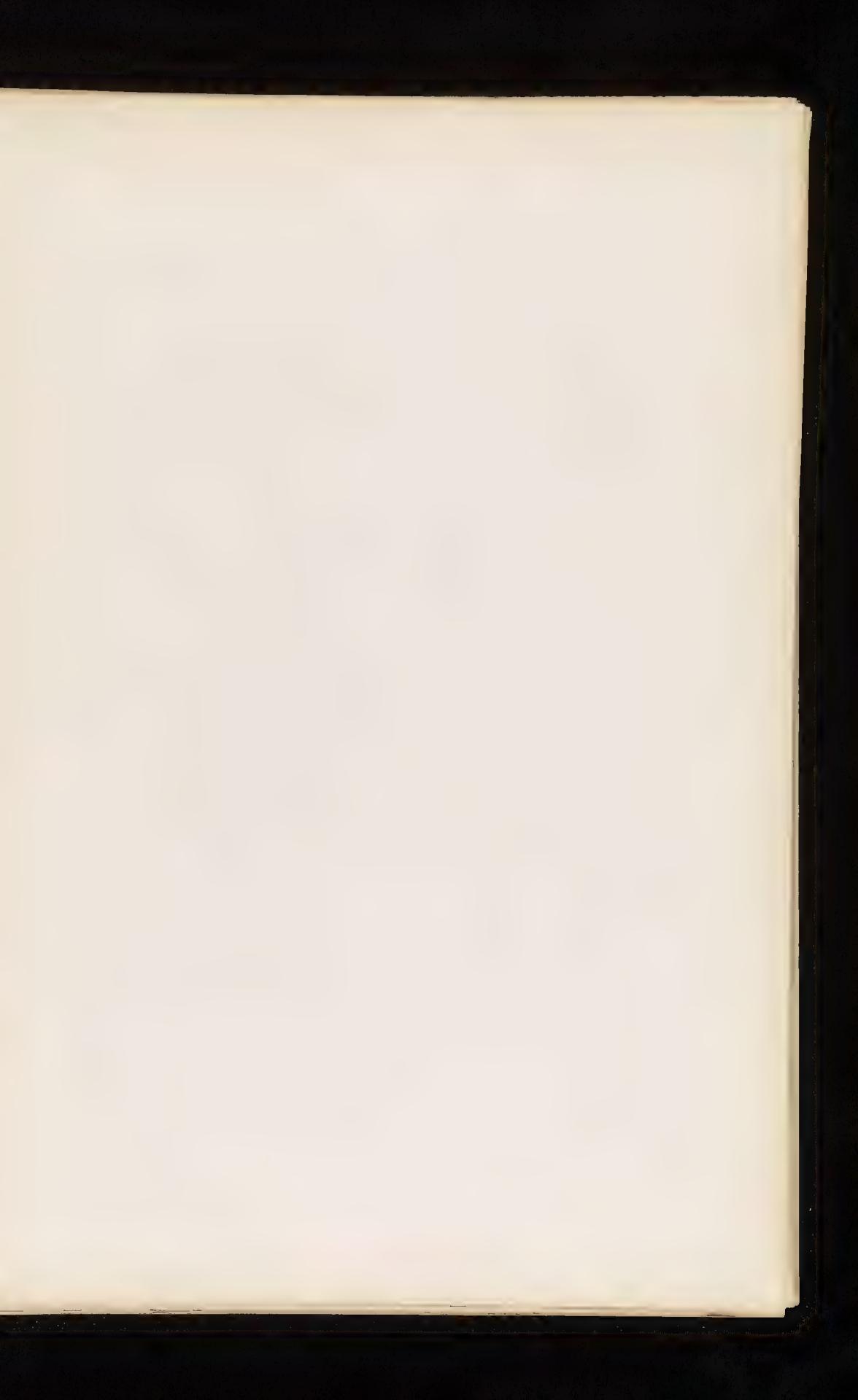
The taste of the times also interfered with the walls of this building. They are indeed of marble, but composed of alternate stripes of white and black.

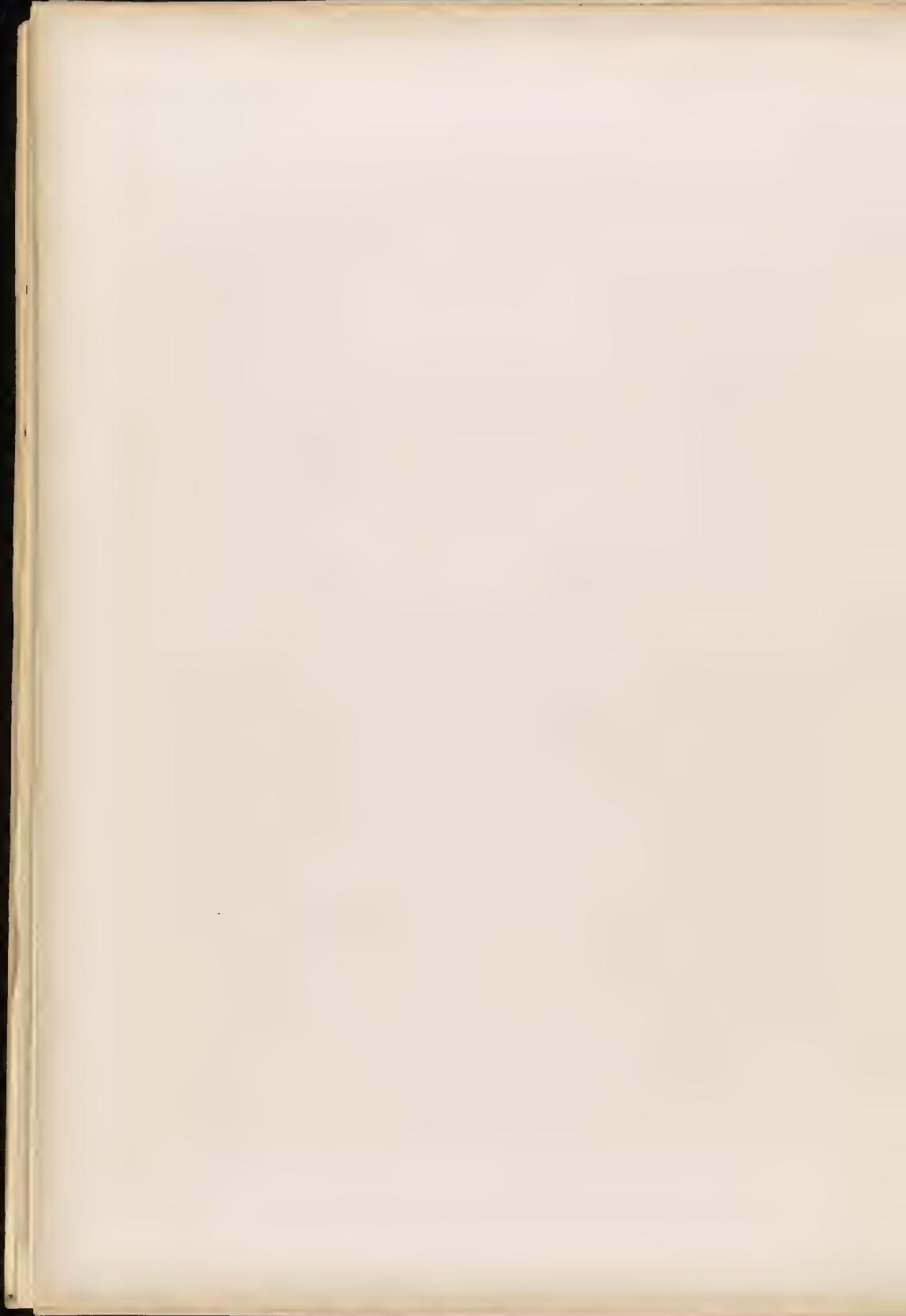
The interior of this cathedral, the chapels, and the choir, are profusely enriched with the rarest productions of art, by painters and sculptors, all of whom have acquired a name. Amongst these, the chief boast of the temple is the marble pulpit, embellished by the chisel of Nicola Pisano. The pulpit is octagonal in form, and supported by nine pillars of oriental granite, four of which repose upon lions. The capitals of the pillars, enriched with figures and foliage, are exquisitely sculptured; but the skill of the artist is most completely exhibited in the bas-reliefs on the eight sides of the pulpit, representing the Last Judgment, the Crucifixion, the Flight into Egypt, the Massacre of the Innocents, and other analogous subjects. This beautiful work is considered to be scarcely inferior to the celebrated pulpit in the baptistery at Pisa, executed by the same artist. The pulpit was put up in 1267, and affords a proof of the early period at which sculpture revived in Italy.

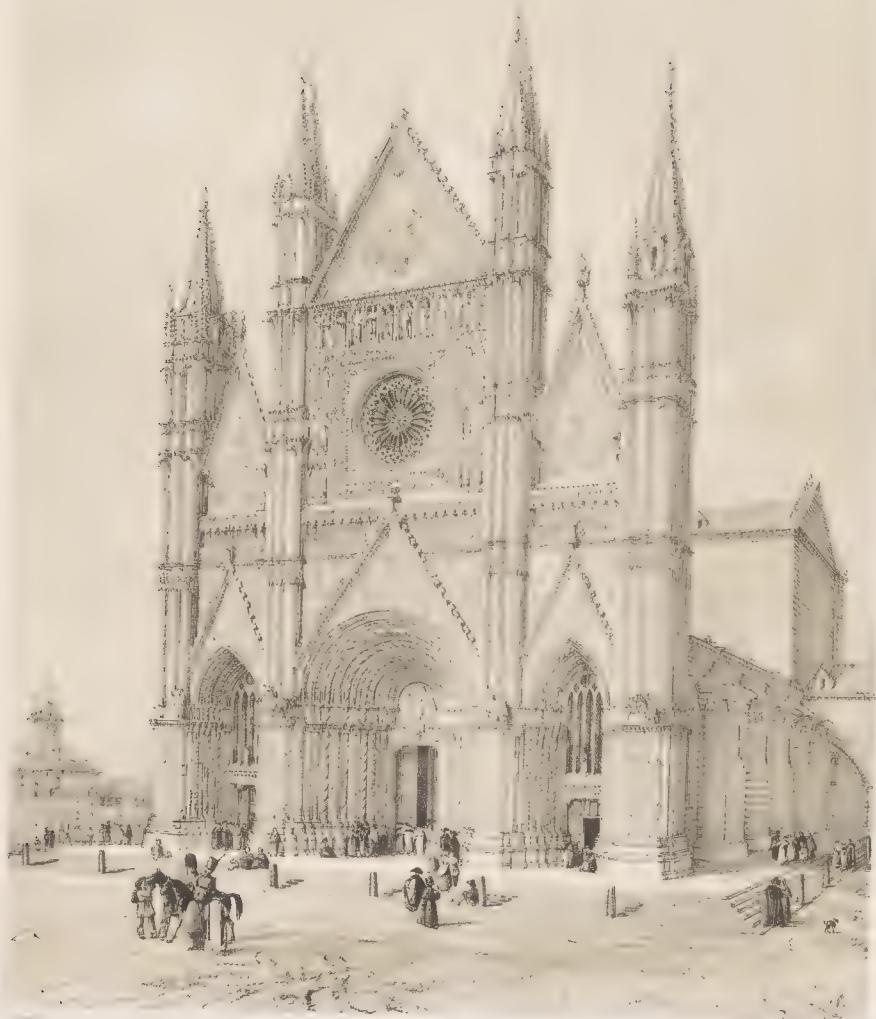
Even the pavement of this cathedral is remarkable. It is not an ordinary tessellated pavement, composed of different marbles in patterns; but displays a variety of figures and scriptural subjects.

* Rumohr's Italienische Forschungen, vol. n. c. II.; in which Rumohr cites the decrees of the Council of Sienna, which still exist in the treasury of the cathedral, and which contain the history of the various machinations which attended the construction of that building.









In 1325 M. Giovanni Bonini of Assisi was employed, with other artists, to paint glass for some of the windows. In 1400 Frà Francesco, a Cisterian monk, painted the windows of the choir.

In 1331 M. Giovanni Ammanati, and other artists of Sienna, famous for their skill in carving and in-laying wood, were sent for to execute the stalls of the choir. The choir itself was only finished in 1367. Ugolino di Prate Ilario, of Orvieto, painted the ceiling.

In 1413 Donatello, of Florence, was employed to cast the bronze statue of John the Baptist, for the lid of the baptismal font.

In 1499 the Lady's Chapel was decorated with paintings in fresco by Lucca Signorelli, of Cortona, and his scholars.

In 1578 the Council determined to place the statues of the Twelve Apostles, supported on red marble pedestals, in front of as many pillars of the nave; and threw open the execution of this work to the free competition of all the sculptors of Italy. Giovanni Cacini was one of the successful candidates. Ippolito Scalza, of Orvieto, contributed the Saint Matthew, and in it, it is said, represented his own portrait.

In 1579 Ippolito Scalza added to the ornaments of the cathedral his beautiful Pictà; and Francesco Moschi, of Montoverchi, his celebrated statue of l'Angelo di Dio.

Finally, the consecration took place in 1677; nearly four centuries after the work was begun. Cicognara calls it one of the richest temples in precious works of art which exists in Christendom.¹

¹ Storia del Duomo di Orvieto, — Garanpi, — Roma, 179 .

THE DUOMO, ORVIETO.

IT is striking and agreeable to observe the manner in which the Italians set about a new cathedral in former times; the alacrity, the liberality, the energy, with which they encountered so great an undertaking. Clergy and laity, high and low, the inhabitants of the town and the landed proprietors of the neighbourhood, the rich with their oblations, the poor with their hands, all working together, regardless of labour and expense, and only desiring that *their* cathedral should be the handsomest in Italy.

Thus was at Orvieto in 1290. They decided upon having a new cathedral, and increased the difficulties and expenses attendant upon such an undertaking by resolving to place the new cathedral upon an entirely new site, at the time covered with other buildings, for which compensation had to be made. But they were perfectly in the right, for the old cathedral was in a low situation, and the new cathedral is so placed as to be seen to great advantage.

On the day on which the first stone was laid, the Pope, Nicholas IV. assisted in person, preceded by a numerous train of Cardinals and Bishops; next came the Clergy of Orvieto; after them, the Civil Authorities; then the Podestà, the Capitano, and the Council, followed by hundreds of the nobility and gentry of the town and neighbourhood, of either sex. The Pope laid the first stone, and blessed the foundations in *secunda secutorum*.

From the beginning to the end of the work, the Council of Orvieto appear to have acted in a liberal manner, and to have sought for the best artists wherever they were to be found; so much so as to have incurred (but undeservedly) the charge of not paying sufficient regard to native talent.

Lorenzo Maitani of Sienna was the first architect. Distinct companies of masons, sculptors, painters in fresco, workers in Mosaic and in wood, with a director at the head of each, were engaged in the service of the cathedral. The finest materials were insisted upon, and brought from great distances; marbles from Sienna, Carrara, and even from Rome. Rome was, at that time, still used as a great quarry. The heathen temples supplied materials for the new churches. Some of the marbles which were used to adorn the cathedral of Orvieto came from the temple of Jupiter Capitolinus.

The plan of this cathedral is the usual Latin cross. The style is the Italian pointed; but round forms are still introduced, and, in the interior, large pillars, with capitals, support the arches on either side of the nave.

The walls are composed of alternate stripes of black and white marble. Externally, the chief merit of the design is concentrated in the facciata, which greatly resembles that of Sienna; consisting of the same mixture of vertical and horizontal lines—the same division into compartments—the same portals, rose-window, gables and turrets; but the whole is more gracefully conceived, and more skilfully executed. The lines are less interrupted. It is less cut up into small parts; the turrets are lighter, and partake more of the pointed character. The statues, which are introduced, are not merely ornaments, but form a prominent feature in the design itself, whilst the addition of the splendid Mosaics, in the upper gables, produce a more brilliant effect than is to be seen anywhere else, and do not appear to be inconsiderately exposed to an Italian sky.

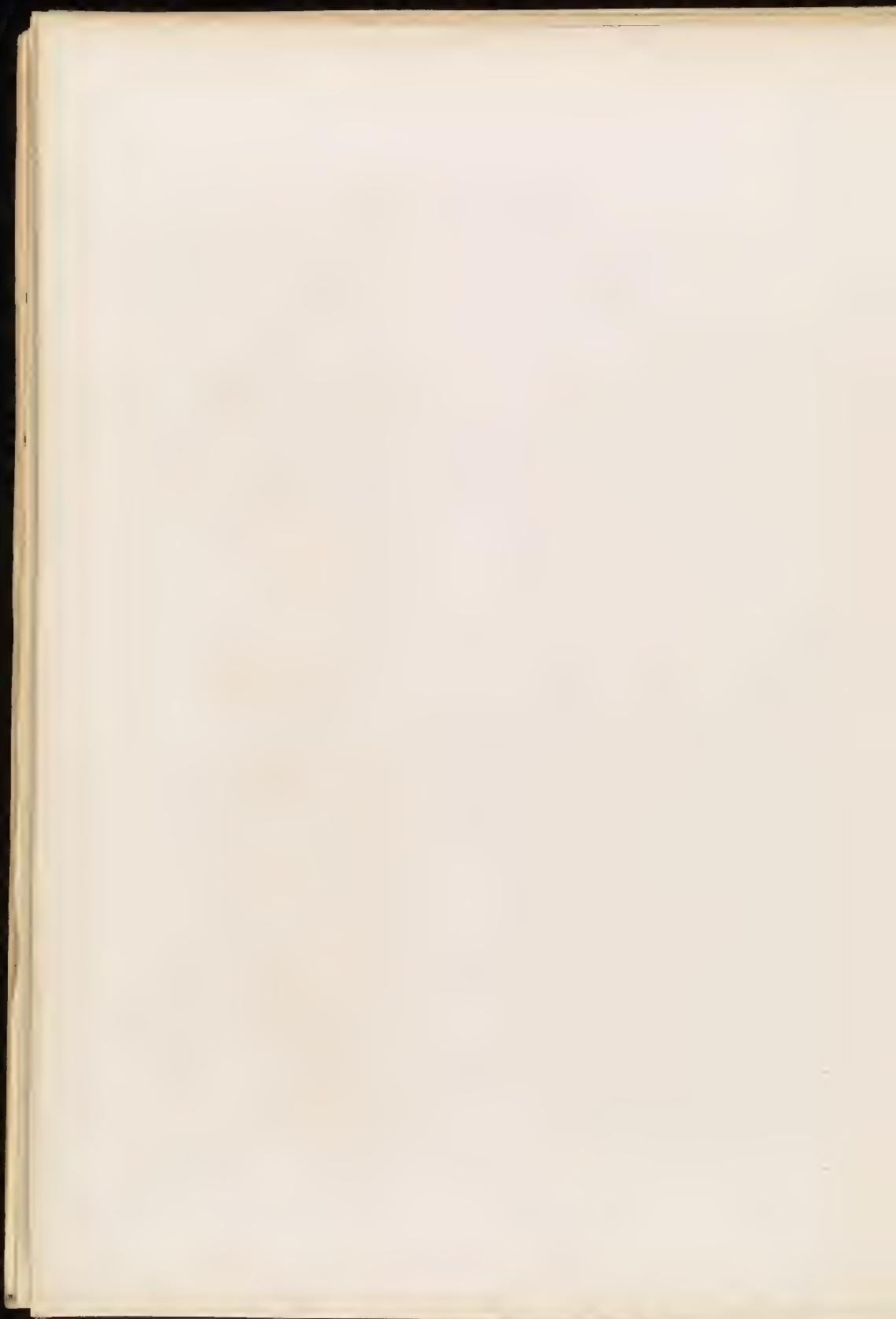
Splendour and beauty are the characteristics of this building. Not so imposing as some of the pointed buildings of the north, it pleases in another way; in that way which is most acceptable to the cheerful inhabitants of the south.

Neither pain nor expense were spared in the decoration of the building; and if Cicogvara has proved that Nicola Pisano could have no hand in the bas-reliefs, as Vasari, and others, assume, yet the names of Arnolfo of Florence, Agostino, Agnolo, and Gregorio di Coro, all of Sienna, sufficiently prove that these bas-reliefs were executed by sculptors of the first merit.

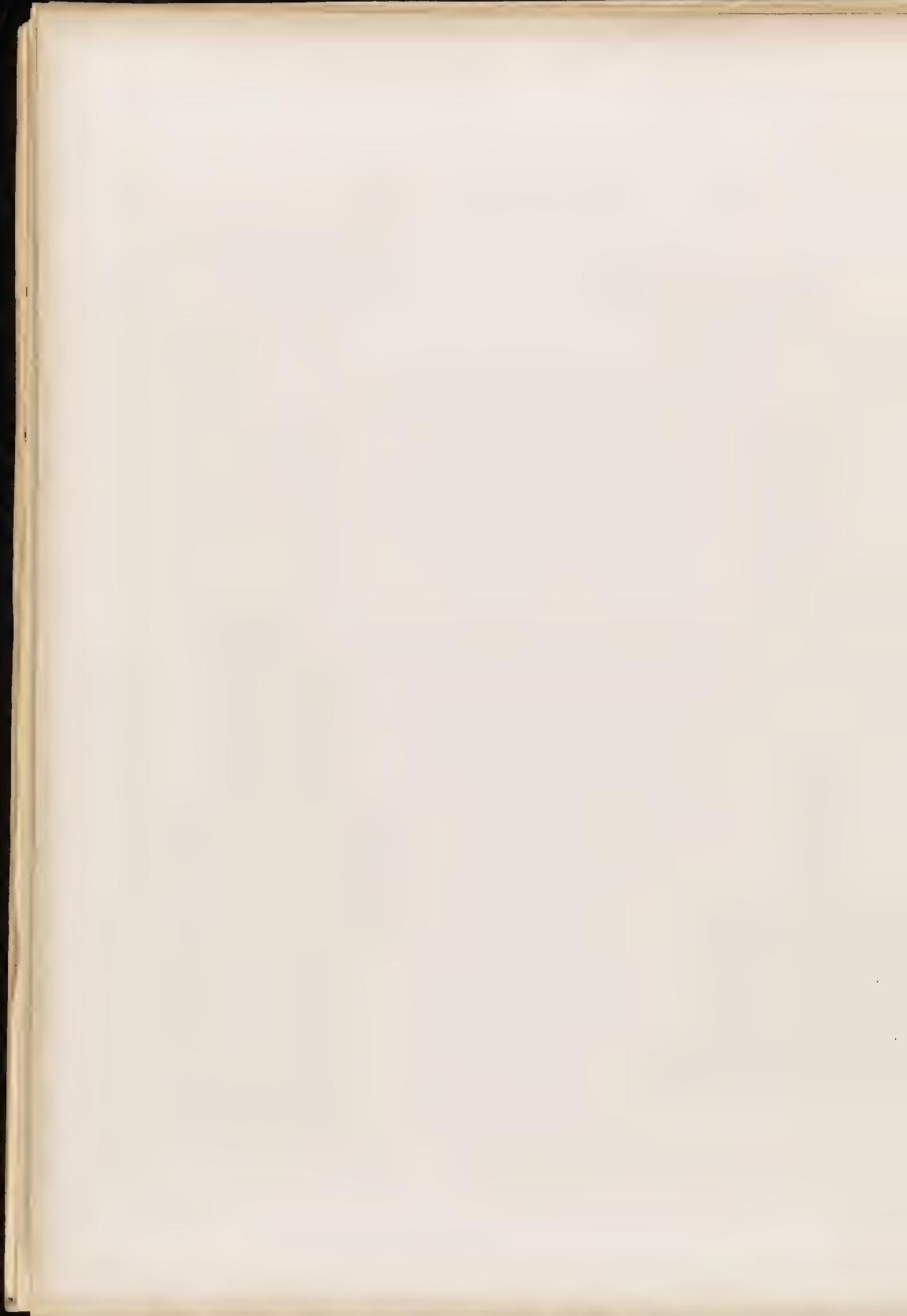
The Mosaics were begun in 1321. M. Consiglio di Monte Leone was, at that time, at the head of these works, assisted by several artists from Spoleto. In 1366 Andrea Cioni of Florence was the *capo maestro*, under whom worked numerous artists from Sienna and other places. The Mosaics of the facciata were not completed before the end of the century in which they were begun.

If the cathedral was covered in in 1248, when Boniface VIII. performed high mass in it, at a temporary altar, yet even the body of the fabric was not completed till long afterwards, and the embellishment of subordinate parts, the choir, and the chapels, was in progress for the space of two subsequent centuries.

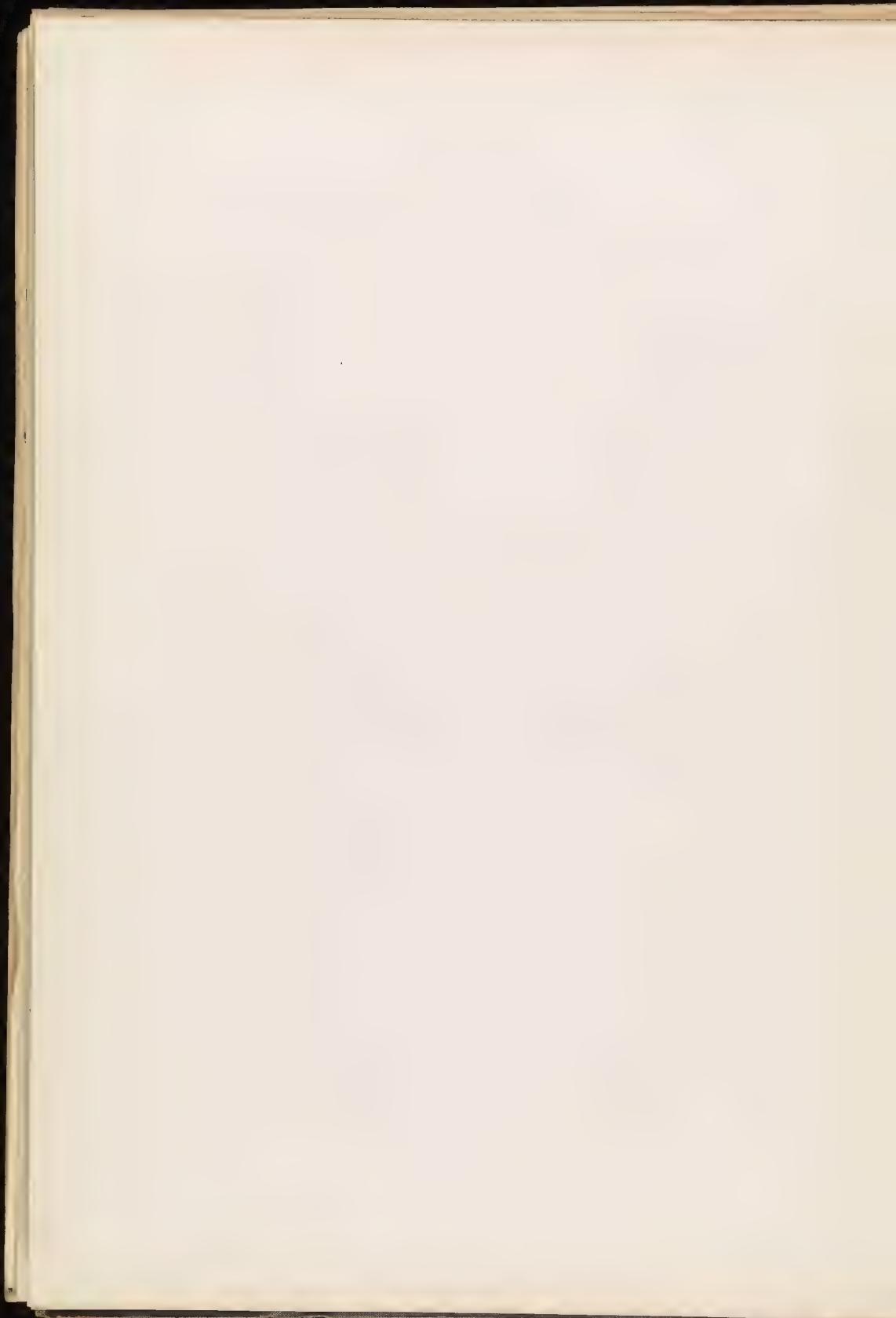
¹ The length of this cathedral is 292 feet, the width, to the extremity of the transepts, 106 feet, and the facciata is 180 feet in height.







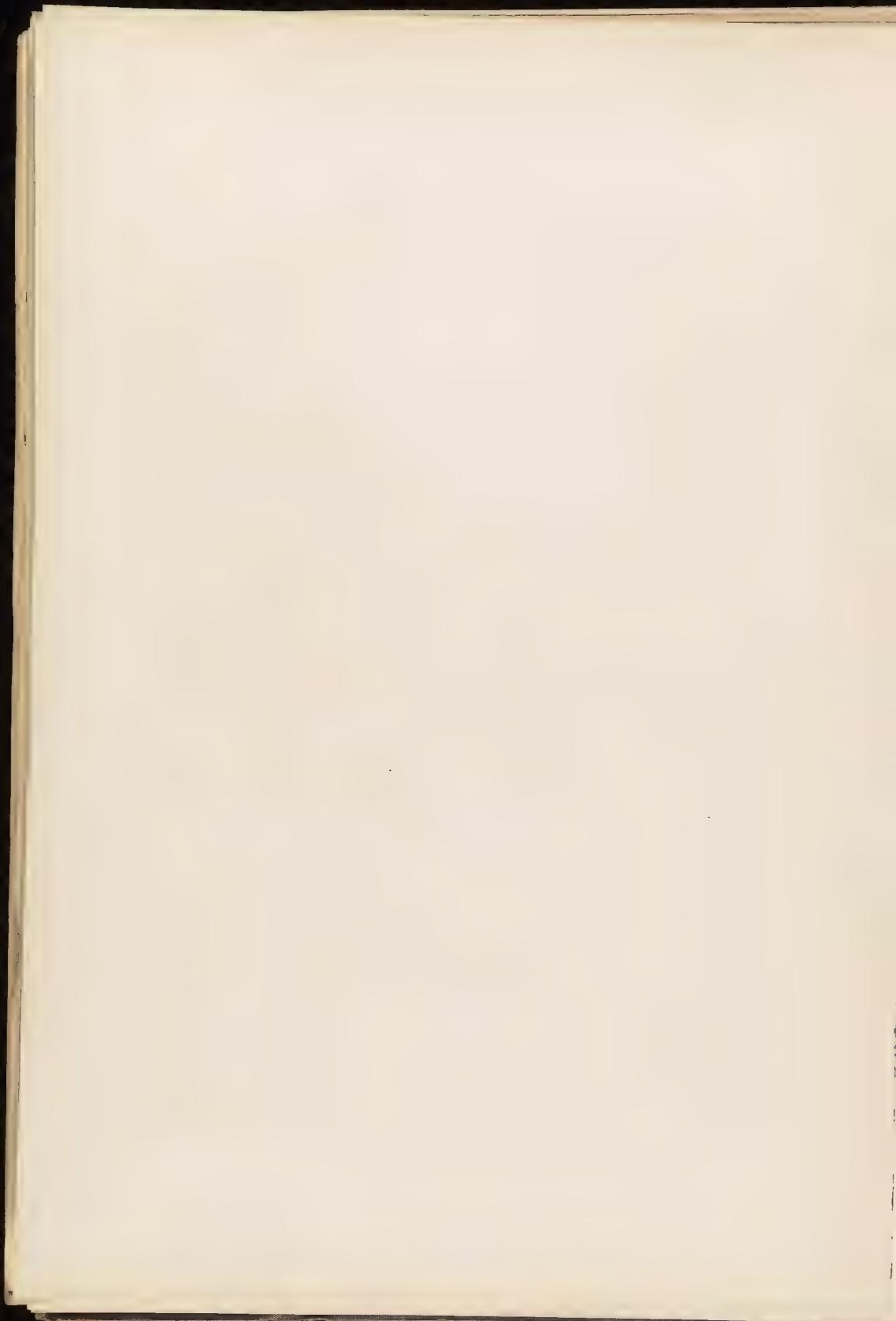




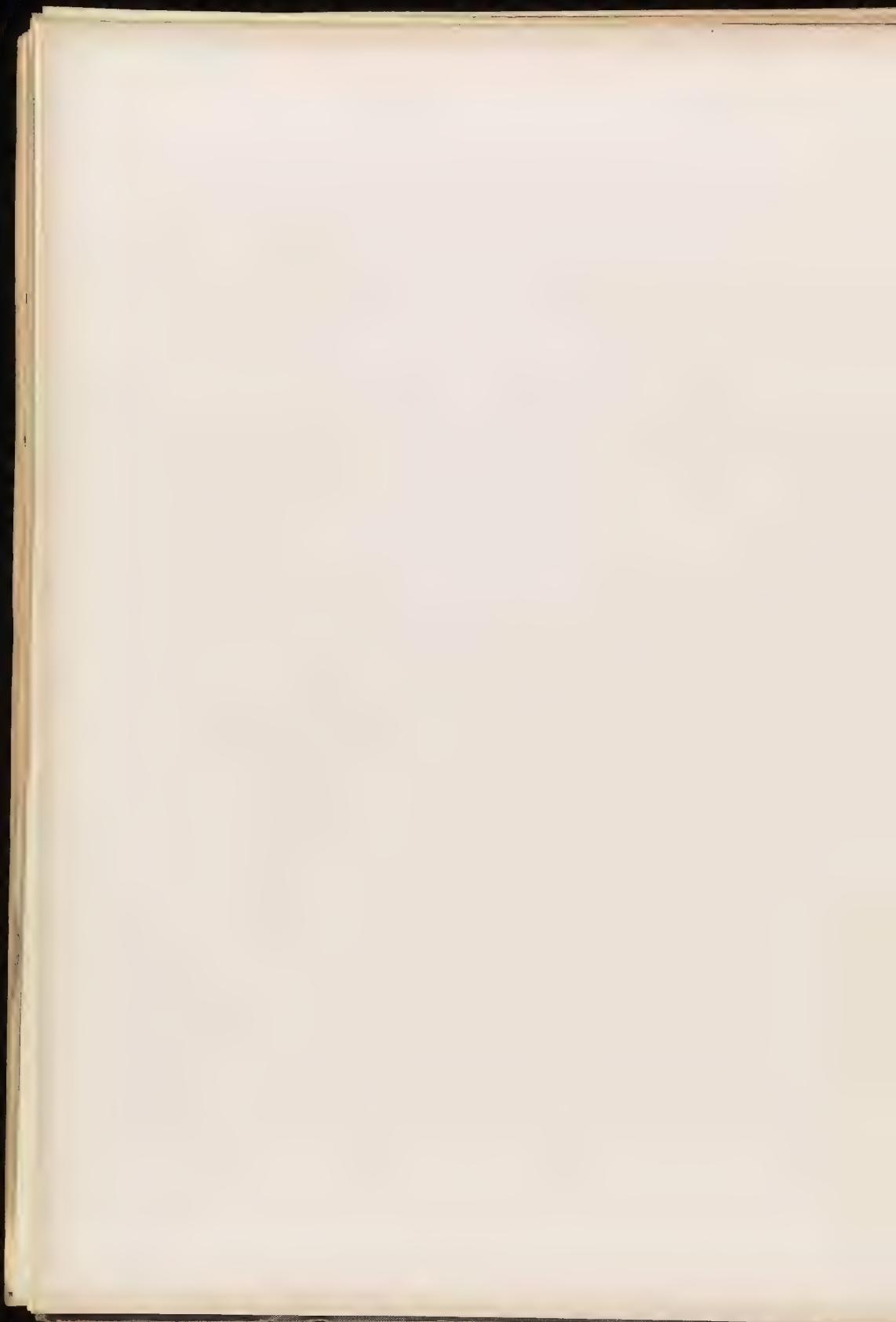
XXVI.

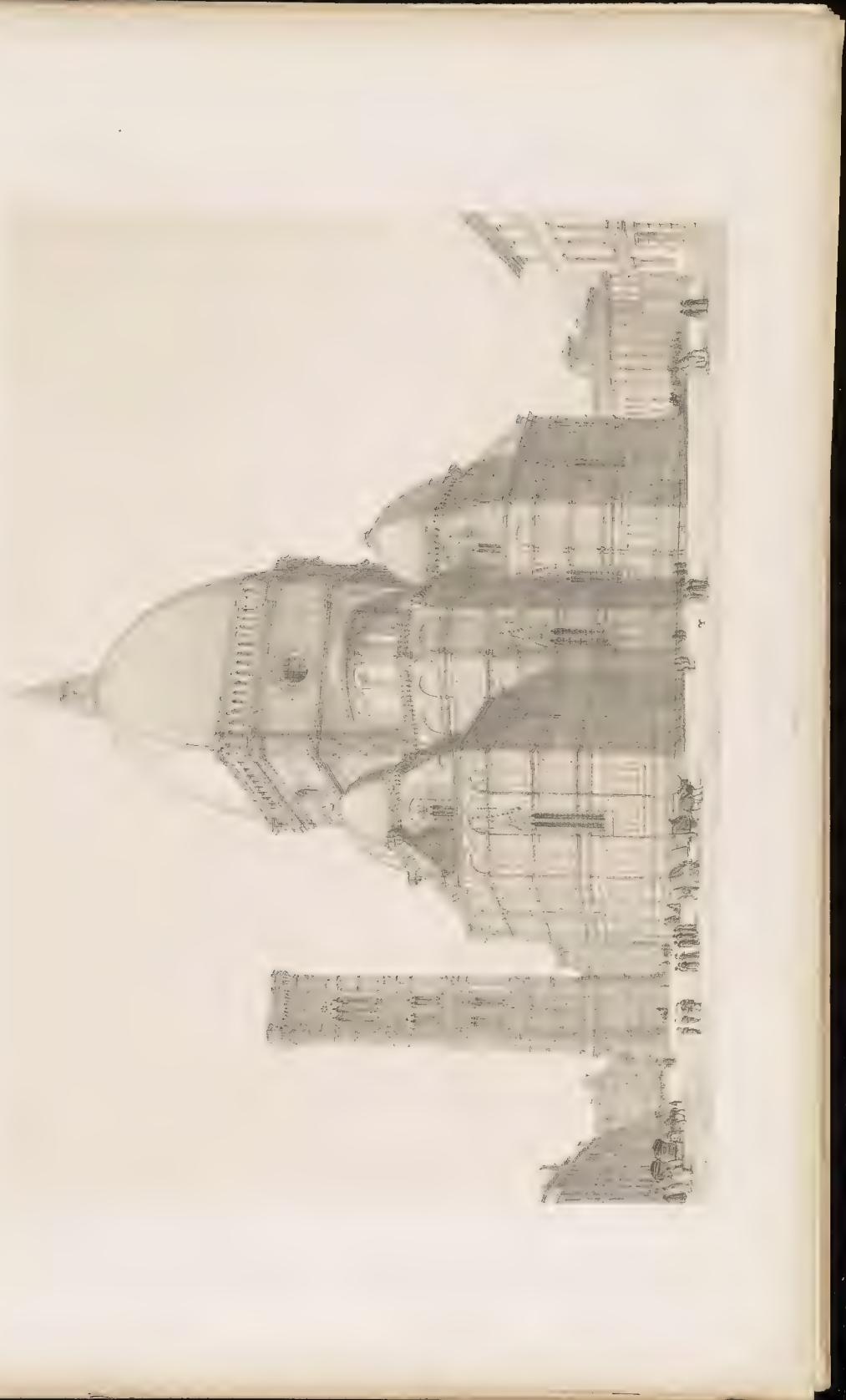
VIEW OF ORVIETO.

THE landscape is introduced to afford an idea of the position of Orvieto. Orvieto is one of those Etruscan towns which were originally built on heights with a view to security. It stands on a tufo mount in the midst of a basin of hills. The situation of the town and its cathedral is exceedingly striking, and nothing can be more beautiful than the views of it, distant and near, caught as it is approached by a road which winds along the side of the surrounding hills. Woods and vineyards, with tufo rocks breaking out between, enrich the scene, with every here and there, a convent on a height, or a cluster of white cottages, giving an air of tranquil prosperity. Through these the traveller advances, first catching sight of Orvieto, from a great distance, losing it again, then beholding it nearer, with the Mosaics of its cathedral glittering in the brightness of an Italian sun. No one should leave Italy without having seen Orvieto.









in order to satisfy the eye both internally and externally, he made a double dome, the one to be seen from without, the other to be seen from within.

These were material improvements in the construction of domes; and when the immense size of the Florentine dome is taken into consideration, in connection with the improvements, it will be admitted that nothing but true genius, and the most perfect knowledge of scientific principles, could have accomplished such a work.

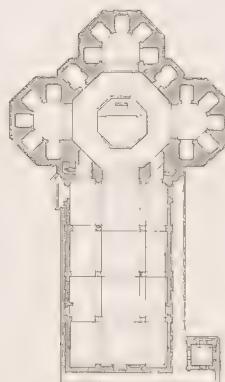
The domes of St. Peter's of Rome, and St. Paul's of London, are more beautiful than their parent, and another step in advance, but it was Brunelleschi who taught Michael Angelo and Wren how to construct them.

Brunelleschi left the model for the lantern, which was completed after his death. He, also, left designs for the choir, which were provisionally executed in wood, and remained in that state till 1547, when Cosimo I. ordered Baccio d'Agnolo to substitute a choir of a more enriched character. The choir is embellished with reliefs by Bandinelli, and Giovanni del Opera.

The interior of the dome is painted in fresco. The paintings were begun by Vasari, and, after his death, completed by Frederico Zuccero, in 1574.

The campanile stands by itself, at the distance of a few yards from the cathedral. This was the work of Giotto, the architect, the sculptor, and the painter. This campanile was begun in 1334, and carried up to its present height within the space of two years. Giotto intended that his tower should have been surmounted by a spire, for which he left a design, but it was never carried into effect. The campanile is entirely built of marble, black, white, and red. It is divided into stories, and ornamented with friezes, windows, and niches, in some of which are statues by Donatello. The lower compartments are enriched with reliefs by Andrea Pisano.¹

¹ Villani, Squilli, Nelli, Rucchi, Vasari, Cognara.



Ground Plan of the Duomo.

THE DUOMO, FLORENCE.

IN the year 1294 the Council of Florence decreed that a new cathedral should be built, "con quella più alta e sontuosa magnificenza che inventar non si posse né maggiore, né più bella dall' industria e poter degli uomini;" and ordered the architect Arnolfo, who was then residing at Florence, and had already acquired a great reputation, to furnish a design for the new building.

The plan which Arnolfo prepared was in the shape of the Latin cross; but he contracted its upper members, and gave to the transepts and the choir an octagonal form, in order to obtain an appropriate, harmonious, and sufficiently strong, base for the noble dome which was to crown his work. In consequence, the external appearance of this cathedral is peculiar to itself. The style of the architecture must be called pointed, because the arches, and the windows, are in that shape; but, in these subordinate details alone consists the affinity of the Florentine cathedral to the pointed buildings of the north. Its general character is Oriental. Its principal, and leading, feature consists in a Byzantine cupola, the cupola of so much celebrity; and the whole decoration of its exterior, the bands and panels of different coloured marbles, are borrowed from the Saracenic school. Yet, in spite of these anomalies, Santa Maria di Fiore is a noble and imposing building, and produces additional effect from the richness of the materials of which it is composed.

The entire length of the cathedral amounts to 500 feet; the width, to the extremity of the transepts, is 366 feet; and the general width of the nave is 125 feet.

The work advanced so slowly that but a small portion of the building was completed before Arnolfo died, in 1300; nor was another architect appointed till thirty years afterwards, when Giotto di Vespignano was called to the task. Very little of his work remains. He had completed more than half of the facciata, which was enriched with numerous statues and reliefs, by Donatello, and other eminent sculptors; but, in the sixteenth century, from some caprice of fashion, this half was pulled down, and another facciata undertaken, which met with no more approbation, and remains in an unfinished state to this day.

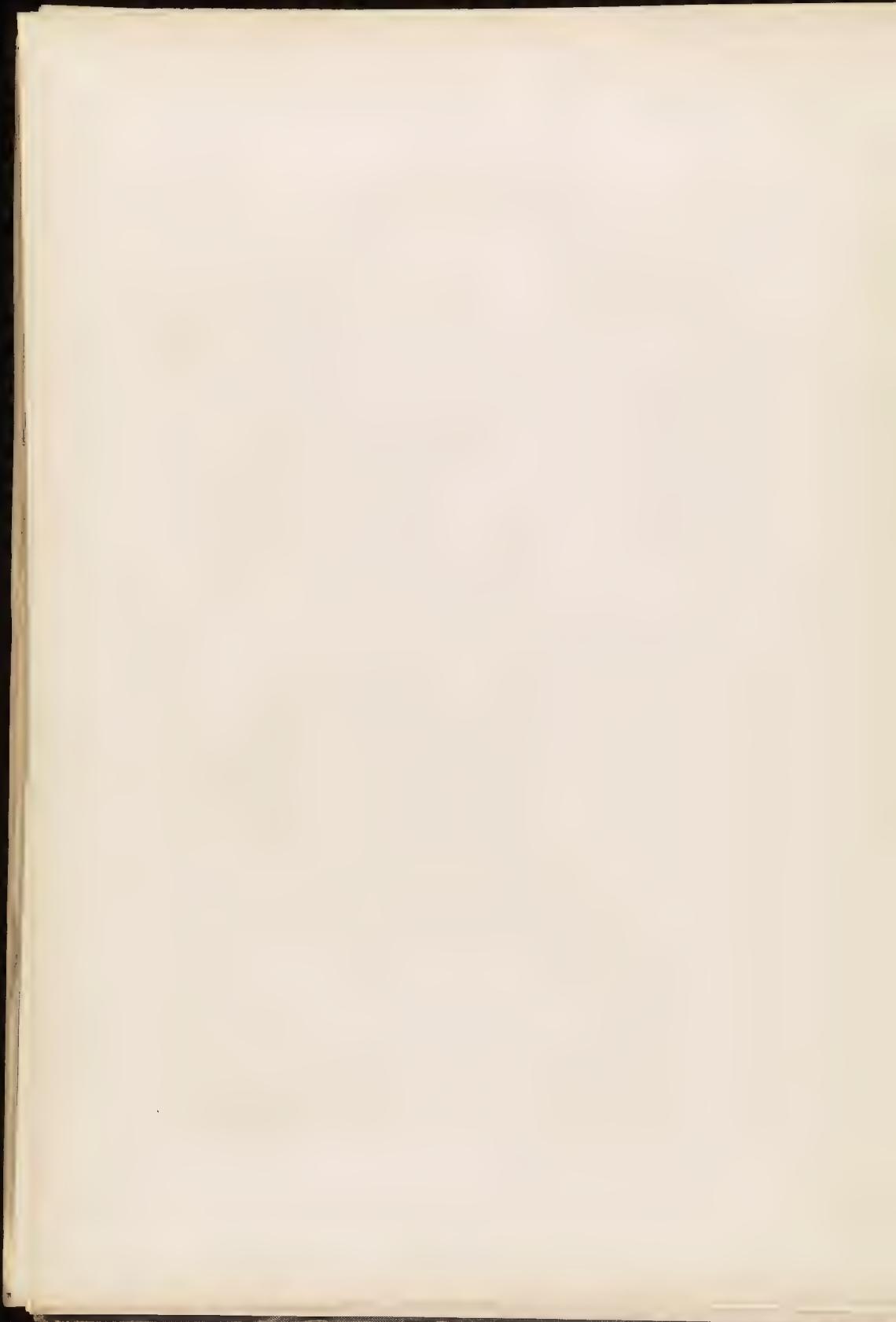
To Giotto, succeeded Gaddo Gaddi, Orcagna, and Lorenzo Filippi. By them the building was continued, and the bulk of the fabric was covered with a roof in 1412.

The great dome was still wanting. At length, in 1417, the Council resolved to proceed with the work. But no one knew how to set about it. The size of the dome which Arnolfo had designed was so much greater than had ever been attempted, that every man shrank from the attempt. In 1420, however, a general meeting of architects was convened. Various propositions were made, the one more unsatisfactory than the other. At this juncture Filippo Brunelleschi came forward, and in a speech which Vasari has preserved, declared his readiness to undertake the work, and endeavoured to explain the manner in which he intended to carry it into effect. He was not understood. Not comprehending his plans, the men in authority held him cheap. But the more he was repulsed, the more he persisted; till, at last, the Council grew angry, and ordered Brunelleschi to be turned out of the room, which was accordingly done by the young men who happened to be present. To this storm, however, succeeded a calm, during which Brunelleschi, with equal patience and perseverance, availed himself of every opportunity to make his views better understood and obtain favourable opinions. Finally he prevailed. The Council entrusted him with the work; but, in the prosecution of it, he had to struggle with continual obstacles and mortifications, thrown in his way by the timidity of the authorities, and the jealousy of his rivals. Over these he triumphed by his firmness, as he did over the difficulties of the work itself by his science and his genius. He died in 1444, after having all but terminated the greatest architectural achievement which had, till then, ever been attempted.

The cupola of the cathedral of Florence is 'the largest dome in the world, and the first dome that was ever exalted upon what is technically called a *'drum'*; the first *double* dome that ever was built. It exceeds in elevation what Arnolfo had designed; for, according to the original plan, the dome was to have sprung immediately from the arches and piers on which, in fact, it rests. But Brunelleschi carried up perpendicular walls, in the shape of an octagon, to a certain height, and placing the dome upon these walls, secured for it the elevation which he desired. At the same time,

¹ Though the summit of the cross of St. Peter's is at a greater distance from the ground than the summit of the cross at Florence, (in consequence of the larger dimensions of the whole building) yet, dome separately compared with dome, that of Brunelleschi is the highest. The Florentine dome has, also, the larger circumference.

² The space between the dome itself and the body of the building is technically called the *drum*, from its resemblance to a drum, i.e. shape.











XXVIII.

PIAZZA DI PERUGIA.

THE Piazza di Perugia affords another proof of the public spirit, the liberality, and the good taste, with which the people of the free towns of Italy consulted the convenience, and contributed to the decoration, of their native cities, in the middle ages.

The fountain, which is the principal feature of the Piazza, is one of the most celebrated fountains of Italy, from its size, the materials of which it is composed, and from the sculptors who were employed to bestow upon it the most exquisite touches of art.

The fountain consists of three parts; two large circular cisterns of marble, and a basin of bronze, supported on a bronze column. The lower cistern is ornamented with beautiful reliefs, and the upper cistern with small statues, at equal distances. Out of the basin, at the top, rise three Nereids of bronze, which support gryphins of the same material. The gryphins spout forth the water, which shoots upwards, and then descends into the cisterns beneath.

There is an inscription round the bronze basin, which tells us that an artist of the name of Rubens executed the works in bronze in the year 1277.

An inscription round the second cistern relates that 'the statues and bas-reliefs were the work of Nicola and Giovanni Pisano.'

The fountain is 54 feet in circumference, and 22 feet in height, including the steps.

Though the fountain had been commenced in the preceding century, the water was not brought to it till the year 1332. The water is brought from Pacciano, which is two miles distant from Perugia. Bevignate, and Boninsegna a Venetian, superintended the construction of the necessary works.

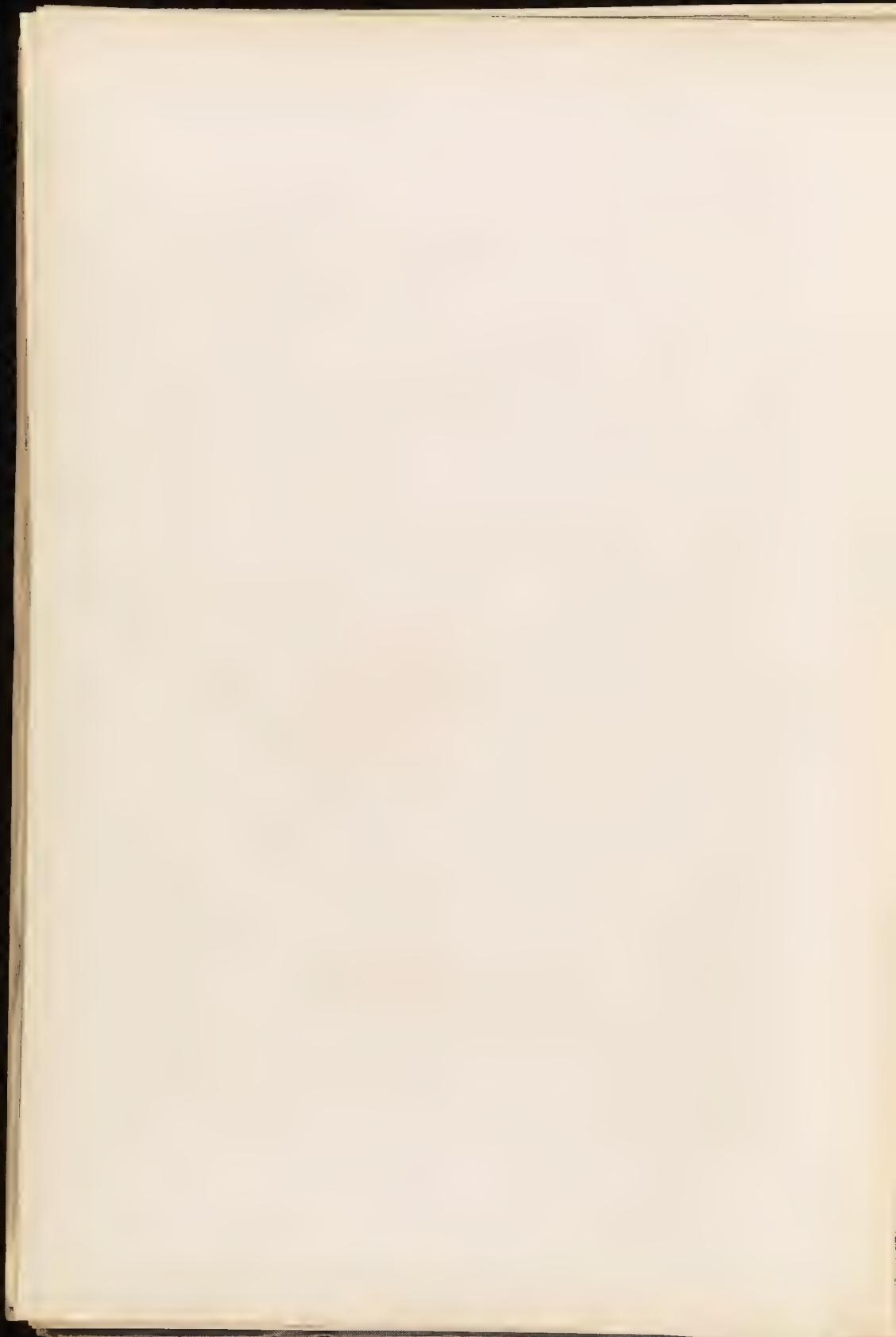
On one side of the fountain is the cathedral; on the other, the Palazzo Publico.

The cathedral was entirely rebuilt in the year 1345. The monk Bevignate was the architect. It was to have been eased with marble, but of this a very small part was accomplished. At one side of the portal is a stone pulpit, from which San Bernardino di Siena frequently preached to the people of Perugia, in 1425.

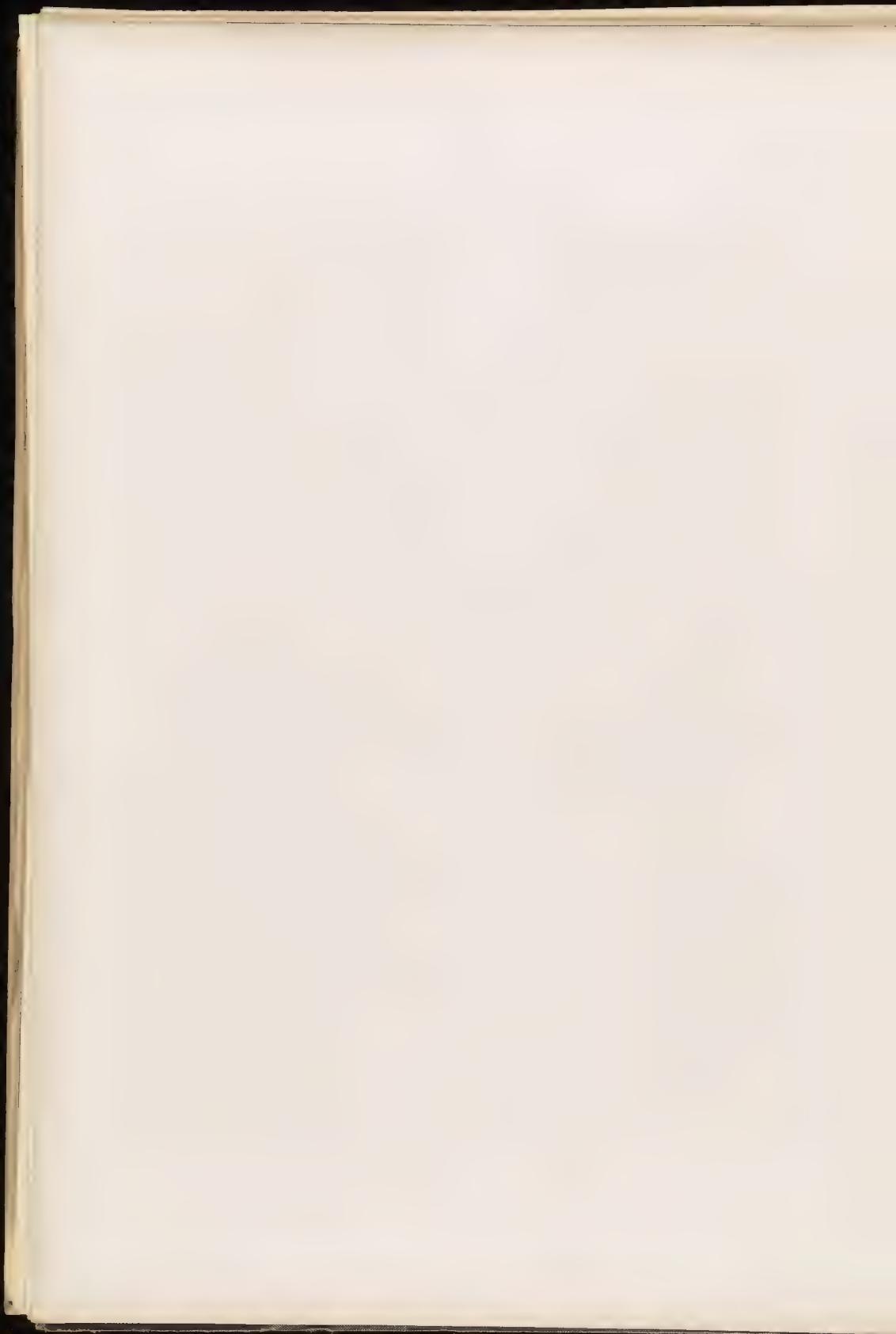
The Palazzo Publico was begun in 1333, and is a picturesque building in the Italian pointed style. Above the portal, supported on stone brackets, appear a gryphon and a lion, both in bronze. The gryphon was the ensign of Perugia; the lion, that of the Guelph faction, which predominated in that city. From these brackets still hang fragments of the chain of the gates of Sienna,³ which the men of Perugia brought home in triumph in 1358. Perugia and Sienna were constantly at war.

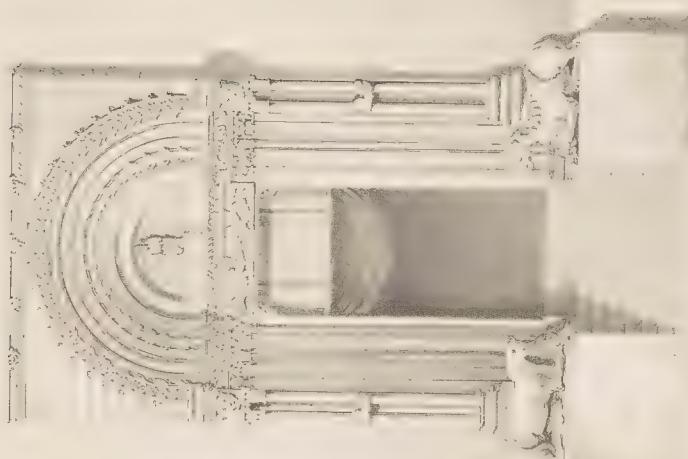
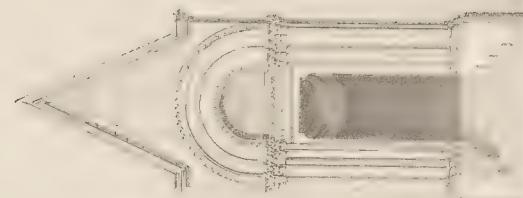
Perugia is a city of a grand and imposing character, nobly situated on an insulated height, which commands beautiful views. From the elevated situation of Perugia, the air is particularly salubrious, and in the season of the year when the heat is oppressive in other places, breathes a delicious coolness, which is most refreshing in an Italian summer.

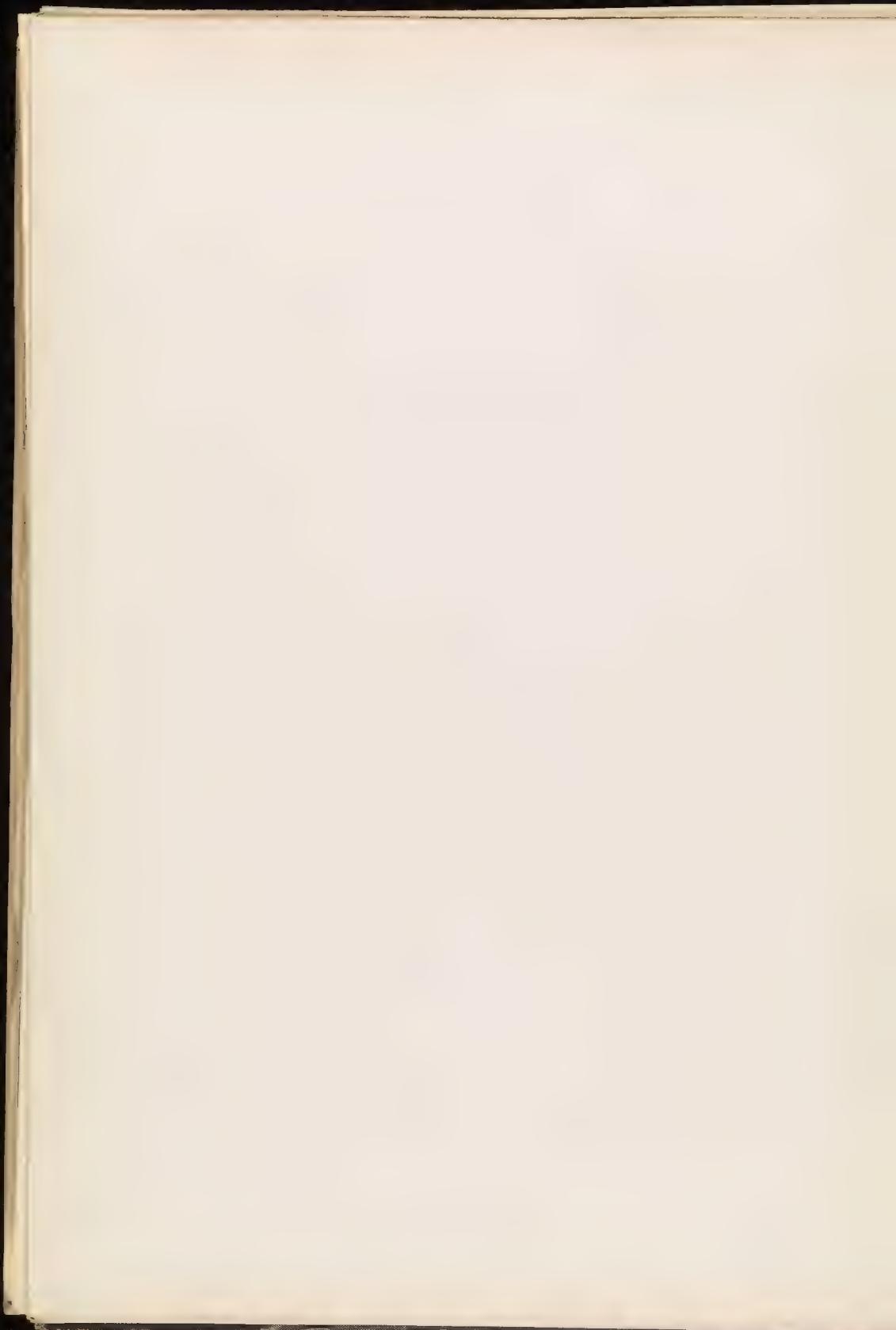
¹ The gryphon is the crest of Perugia.
² Le sculture che ornano la Fontana d. Perugia, by Vermig. 10.1. In 1277.
³ Perugia Al gusto, descritta da Cesare Crepoli.











XXIX.

PORITALS, SAN QUIRICO.

SAN QUIRICO is at no great distance from Sienna. Till nearly the end of the twelfth century San Quirico continued to be an Imperial town, that is to say, a town governed by officers immediately appointed by the Emperor, and was the place where the Imperial commissioners, who managed the affairs of Tuscany, often held their meetings.

In 1180 the Archbishop of Mayence, at that time the Vicar of the Empire, transferred whatever rights the Emperor possessed in San Quirico and the adjacent district, to the republic of Sienna.

In 1677 Cosmo III., Grand Duke of Tuscany, conferred the town and district of San Quirico, as a fief, on Cardinal Ghigi, and his sister's children after him.

The principal church of San Quirico is collegiate. It is mentioned "as existing in 1029. In 1205 a meeting, summoned by the Podestà of Sienna, was held in this church. The meeting consisted of the inhabitants of certain towns and districts in Etruria, who had made an alliance amongst themselves, in defence of their common liberties, against the Emperor. The convention of such a meeting in this church, is a proof that it was held in consideration.

To exactly what age the existing fabric belongs is uncertain, no record remaining of the time of its construction. Some of its few architectural features are Lombard; others, as the trefoil cornice under the eaves, belong to the pointed style. The original building must have received additional ornaments at different times. Its three portals, represented in the annexed engraving, are exceedingly rich and curious. Two of them are at the side; the third, the largest, is at the west end of the building. The west door is adorned with a multiplicity of pillars, mouldings and ornaments, and the two outside pillars are linked together with the twisted serpent, as at the cathedral of Trent, and other places.

Over one of the side doors is an inscription with the date of 1288. This was after the period when the pointed style was introduced in Italy, but portals often continued to be round after the pointed style had been adopted.

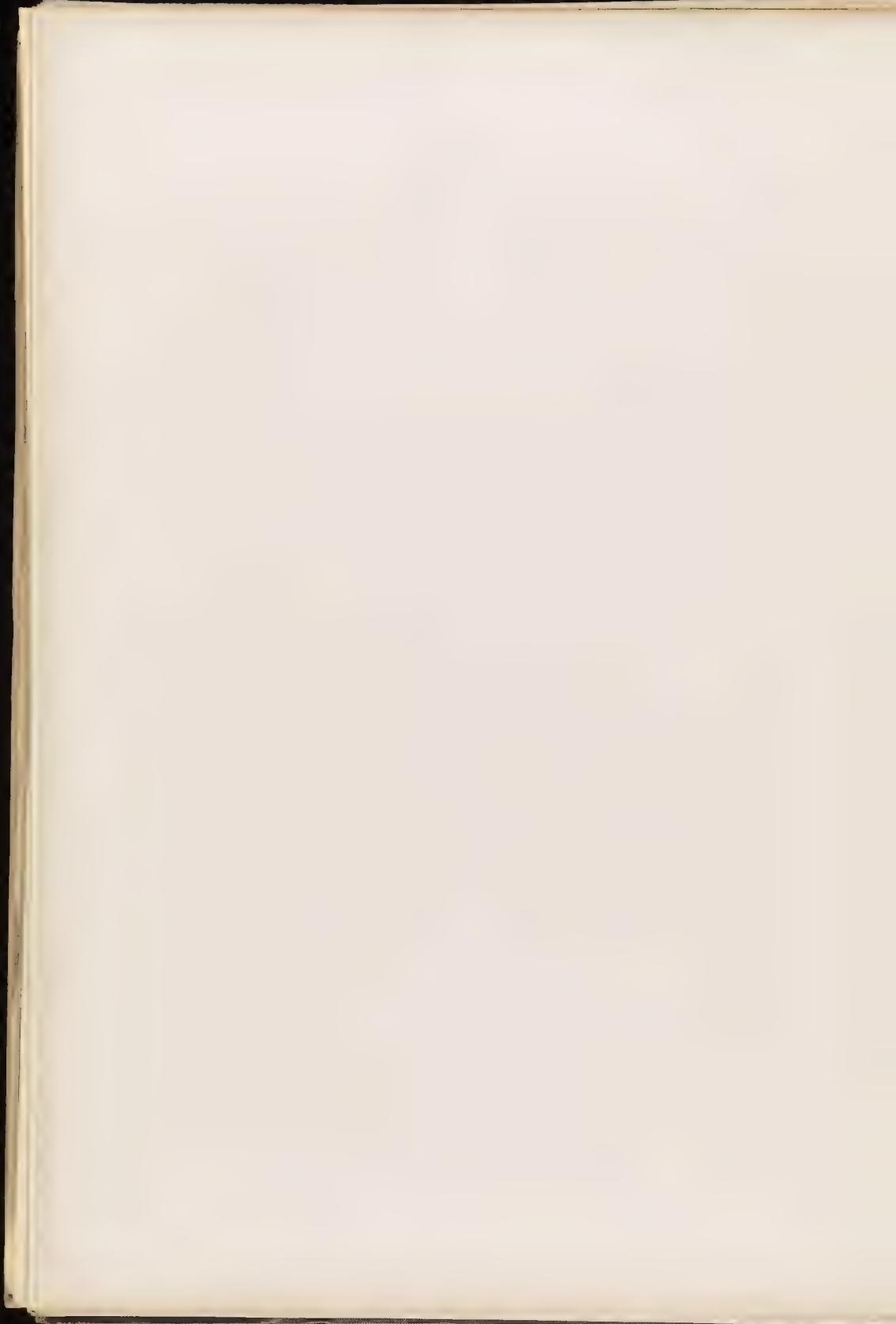
The figures on each side of the most ornamented of the two side portals are great rarities in Italy, where statues are seldom seen in such a position. They are too well executed to be older than the thirteenth century. The animals on which the pillars repose, are of frequent occurrence.

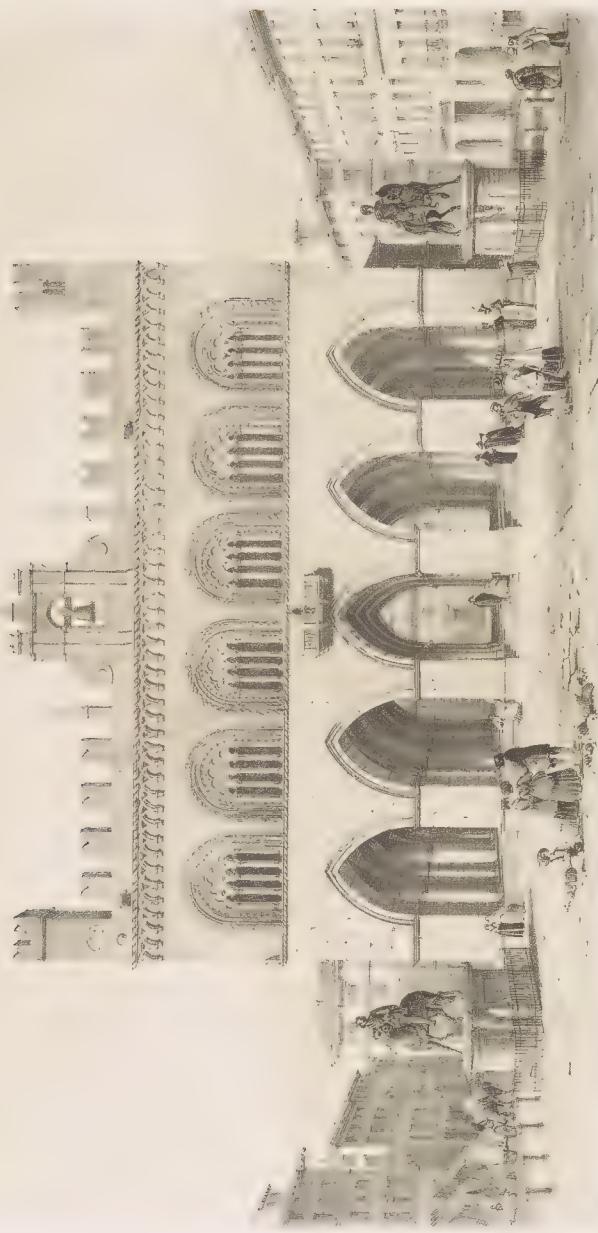
¹ Gigli, Dott. Sander.

² Muratori, Antiquitat. Italicae, tom. iv. p. 576.











PALAZZO PUBLICO, PIACENZA.

THIS Palazzo Publico was erected by the merchants of Piacenza, and was begun in 1281.

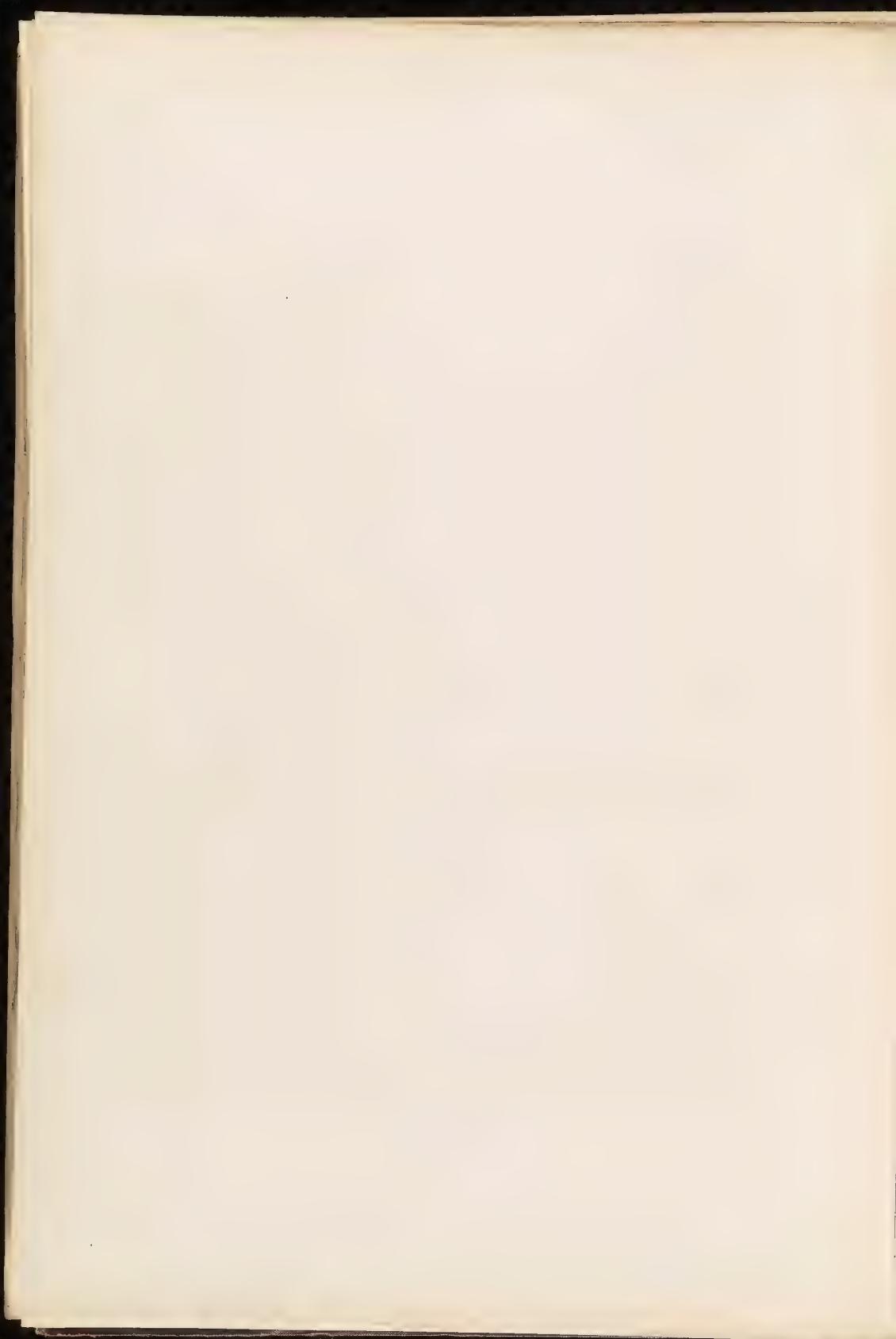
It is a noble building in spite of its anomalies, and the mixture which it exhibits of different styles, and different materials.

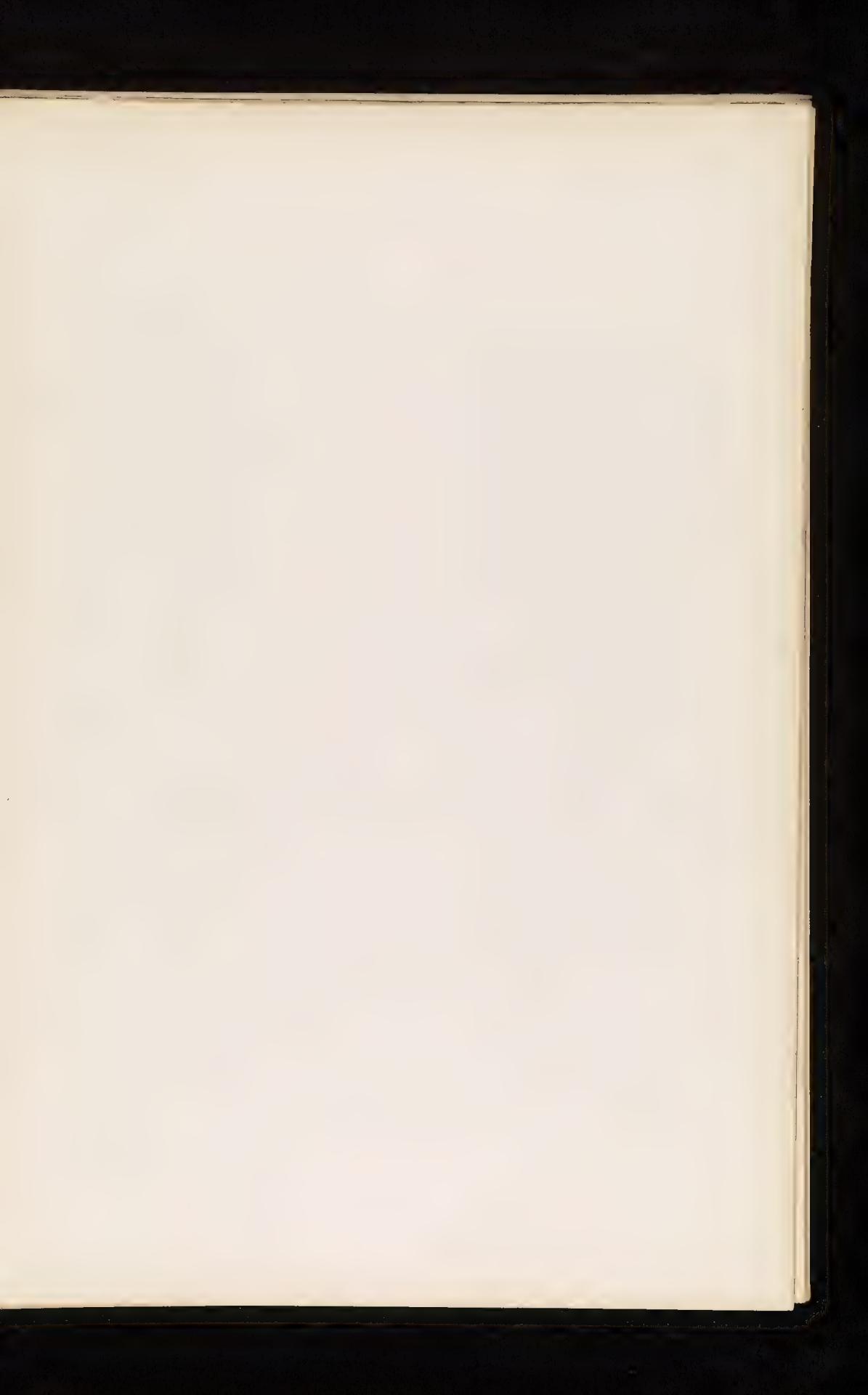
The lower part is of stone, and in the pointed style; the upper half is in the round style, and of brick, with terra cotta mouldings and ornaments. This building is one of the many instances which prove that the Saracenic style, finding its way through Venice, had, in the middle ages, a partial influence upon the architecture of Italy. The windows, and the forked battlements of this building are in the Saracenic manner, and the Saracenic passion for variety appears in the dissimilarity of its parts. For the windows of the front are varied, and the two ends of the building are purposely made unlike each other.

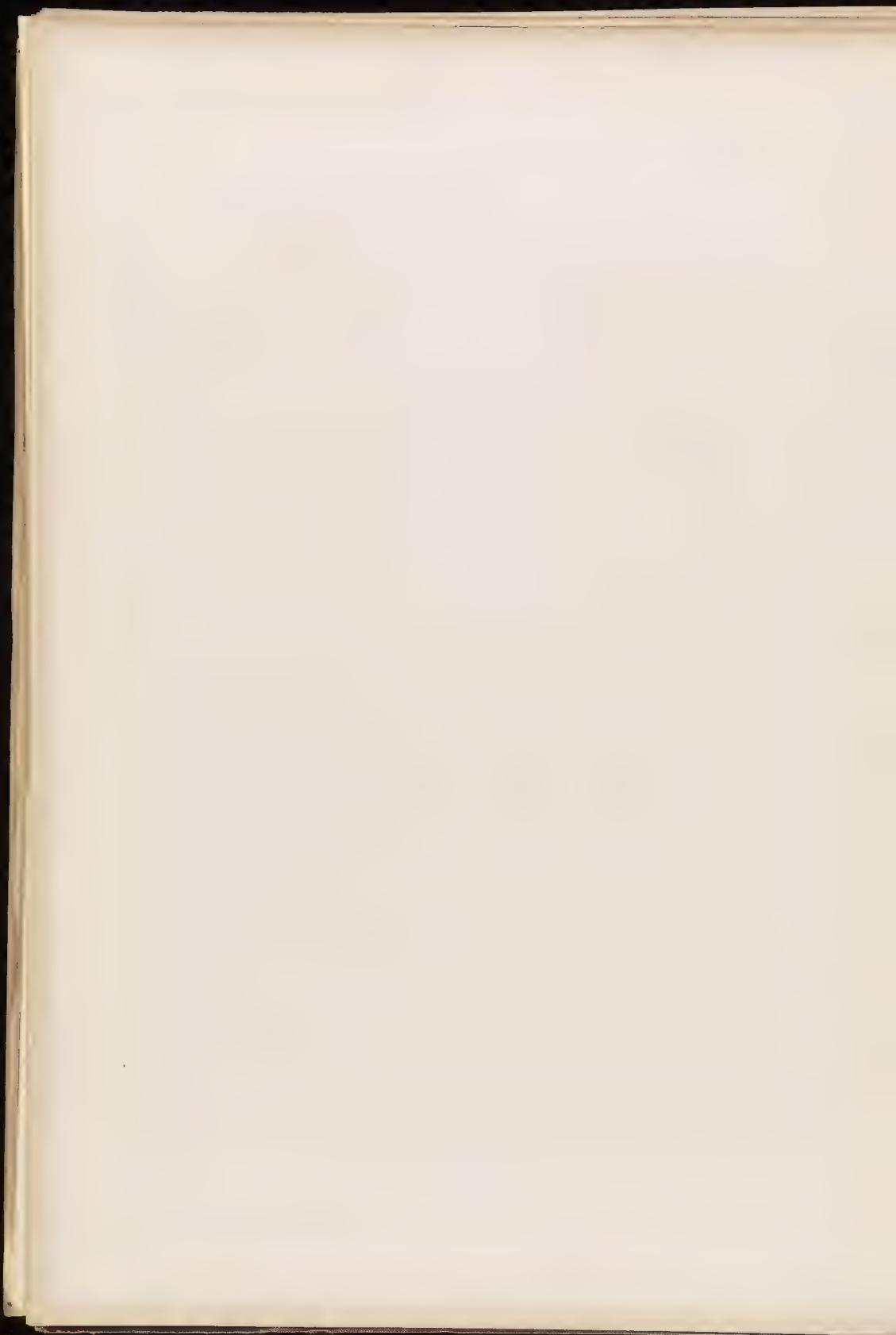
The two equestrian statues, in front of the Palazzo, represent the Dukes Alessandro and Ranuccio, Farnese, father and son. They were decree by the city, on the occasion of the public entrance into Piacenza of Margherita Aldobrandini, the wife of Ranuccio. These statues are of bronze. They were designed by Francesco Mocchi da Montevarchi, and cast by Marcello a Roman artist. The statue of Ranuccio was put up in 1620; that of Alessandro, in 1624. These statues obtained for Mocchi a wide reputation at the time, and must have allowed a place amongst the great works in bronze; but Cicognara observes that Mocchi was carried away by the passion for singularity, which turned the heads of so many artists in the seventeenth century. In consequence, there is too much flutter both in the horses and in the men; and the statues possess neither the repose nor the simplicity which constitute the truly beautiful in art.

Piacenza was one of the towns which revived the soonest after the invasion of the Northern barbarians. Louis the Pious assisted in the structure of its cathedral, and, in 852, Adelburga, wife of the Emperor Louis II., founded, at this place, the church and convent of San Sisto. Placentia obtained an early share in the commerce which, in the middle ages, enriched the Italian towns. In the tenth century, the fair of Placentia was the principal mart of the Peninsula. The original cathedral was thrown down by an earthquake, but was rebuilt in the twelfth century, in the Lombard style.

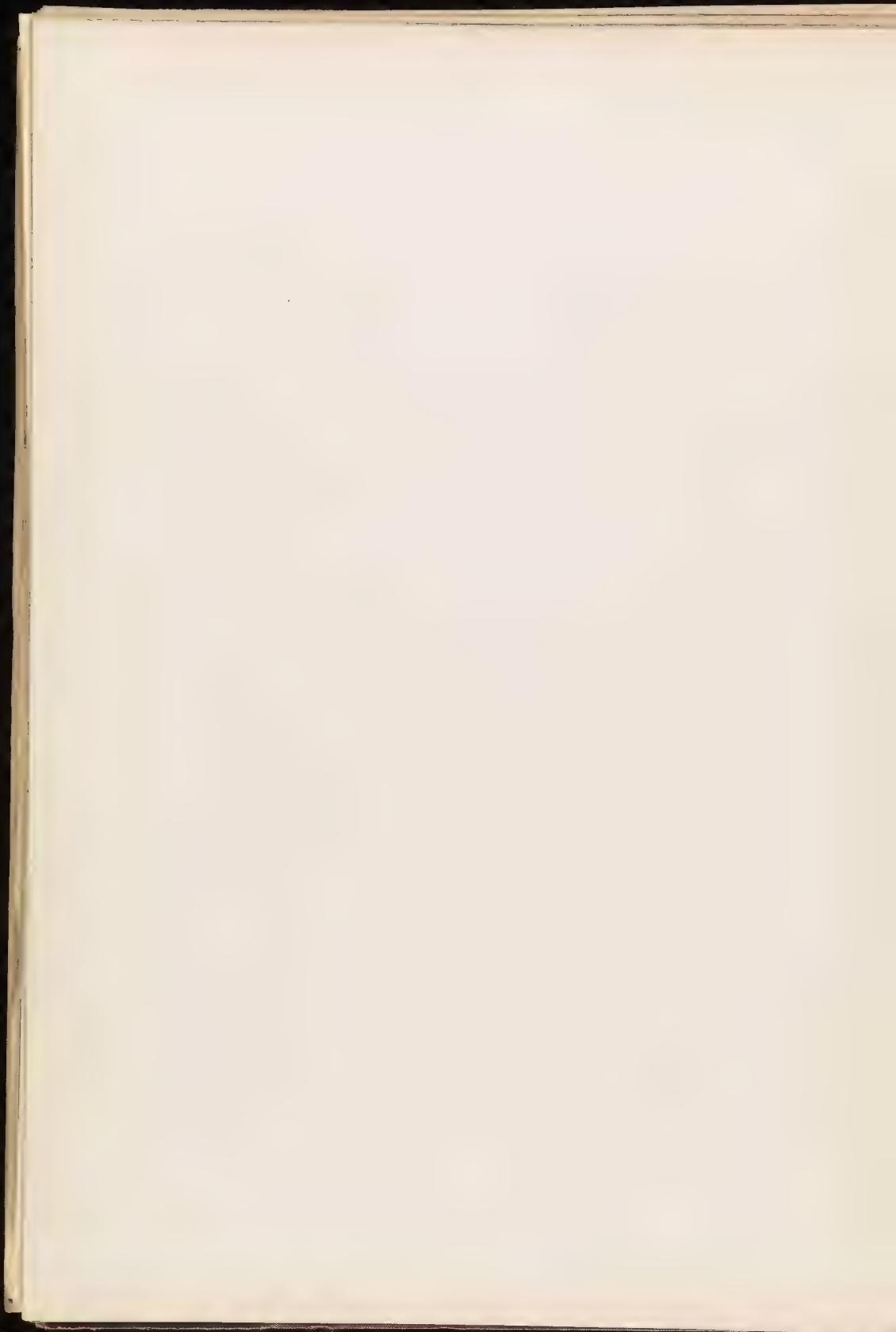
The church of San Sisto was rebuilt in the sixteenth century. This church once possessed the finest picture in the world, Raphael's *Madonna di San Sisto*, which is now in the Gallery of Dresden. It was sold, by the monks of the convent, to Augustus II., Elector of Saxony and King of Poland.











XXXI.

PALAZZO PUBLICO, SIENNA.

In the thirteenth and fourteenth centuries, when the independent and commercial cities of Italy became powerful and affluent, most of them sought to give an imposing character to the halls in which the councils, who conducted their affairs, assembled to perform the task of government. In every city there was a Piazza, or open square, on one side of which the Palazzo Pubblico was usually placed.

Of these town halls the Palazzo Pubblico of Sienna is one of the most ancient. It was begun in the first years of the fourteenth century. Two brothers, Agostino, and Angelo, of Sienna, were the architects employed. Having completed the greater part of this structure, in 1325 they began the great tower which is its principal feature. The tower is 295 feet high. The building is a palace in the pointed style, imposing from its elevation, and, with the lofty tower at one of its angles, remarkably picturesque.

Further additions were made to the Palazzo, and other buildings in the square were improved, in the course of the fourteenth and fifteenth centuries.

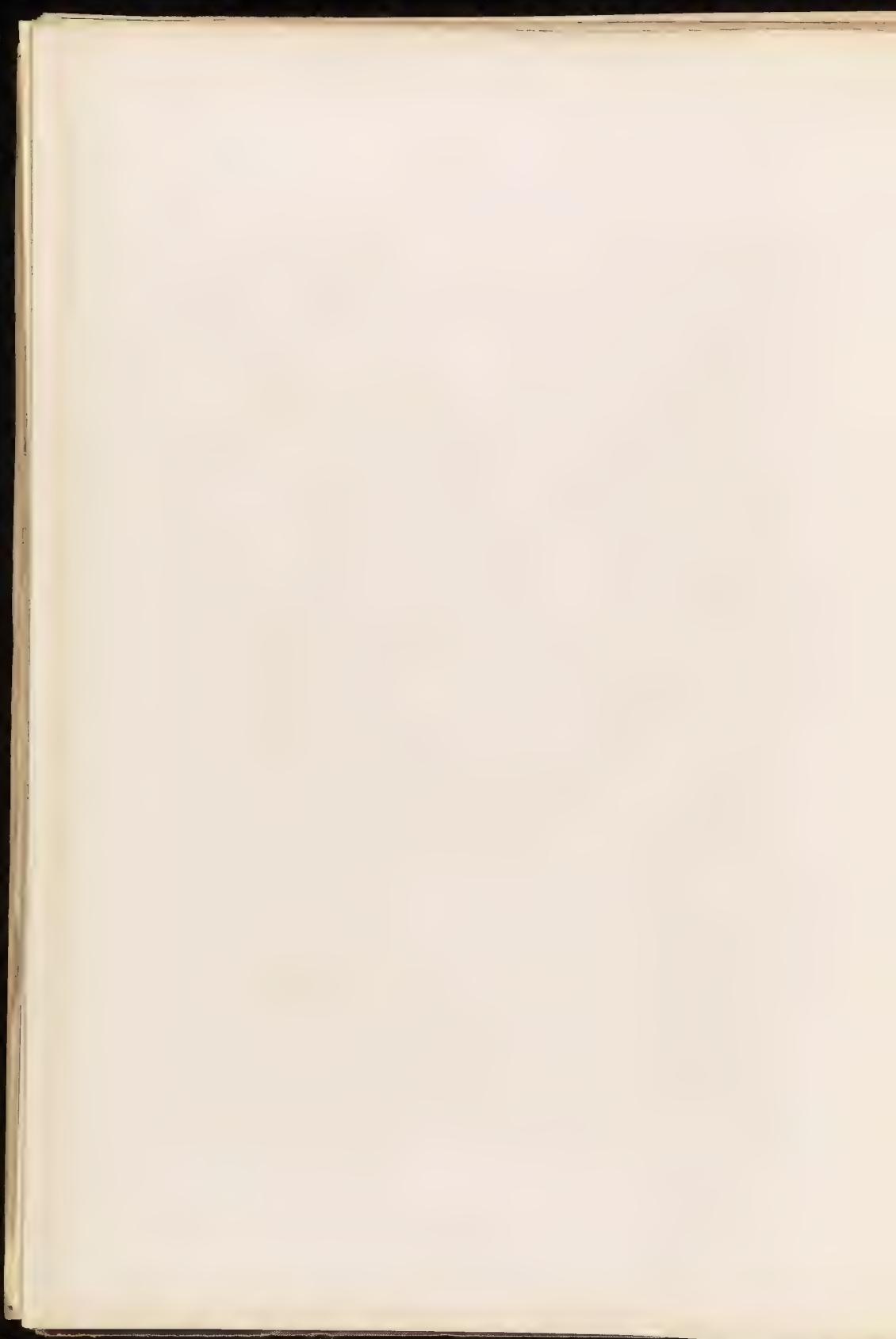
The rooms in the interior of the Palazzo are decorated with frescos, and, at one angle of the building, supported on a granite pillar, appears the Wolf of Sienna in bronze, cast by Giovanni and Lorenzo Turino, in 1429.

The Piazza itself is grand and picturesque, surrounded, as it is, by lofty buildings; and nearly in the shape of a theatre. Eleven streets afford convenient access to it from every part of the city. In circumference it is 1243 feet. Intended to be the scene of popular games, which, in that delightful climate, may safely be held out of doors, it was laid out in the most favourable manner for that object, by leaving a wide, clear, space, entirely round, for the march of processions, and reserving the remainder for the assembled multitude of spectators. In the flourishing days of Sienna it was the scene of many a splendid pageant. It is still the scene of horse races, which take place in the Piazza twice a year.

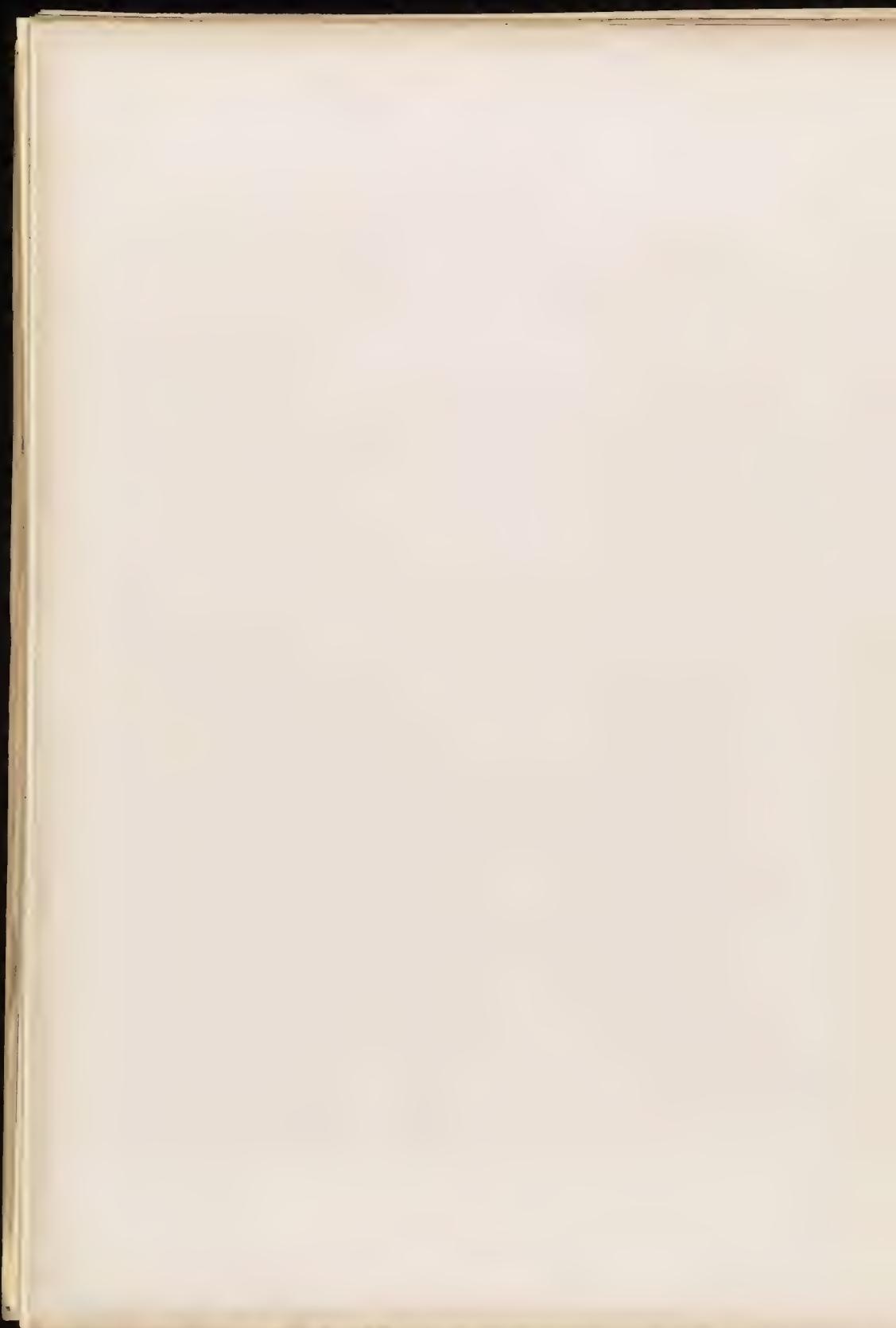
In the centre of the Piazza is a fountain which supplies Sienna with the purest water. This was a great national work. The water, which supplies twelve other fountains, and three hundred and eighty tanks, is brought from the distance of several miles, through capacious channels, cut, with immense labour, through the rock. This work was begun in 1334, under the direction of Jacomo di Vanni d'Ugolino. The water first made its appearance in the Piazza in 1343; but, for two centuries afterwards, the Siennese continued their useful labours. The channels are, in fact, subterraneous streets. Charles V. visited them, and after having seen them, exclaimed that Sienna was even more wonderful below ground than above.

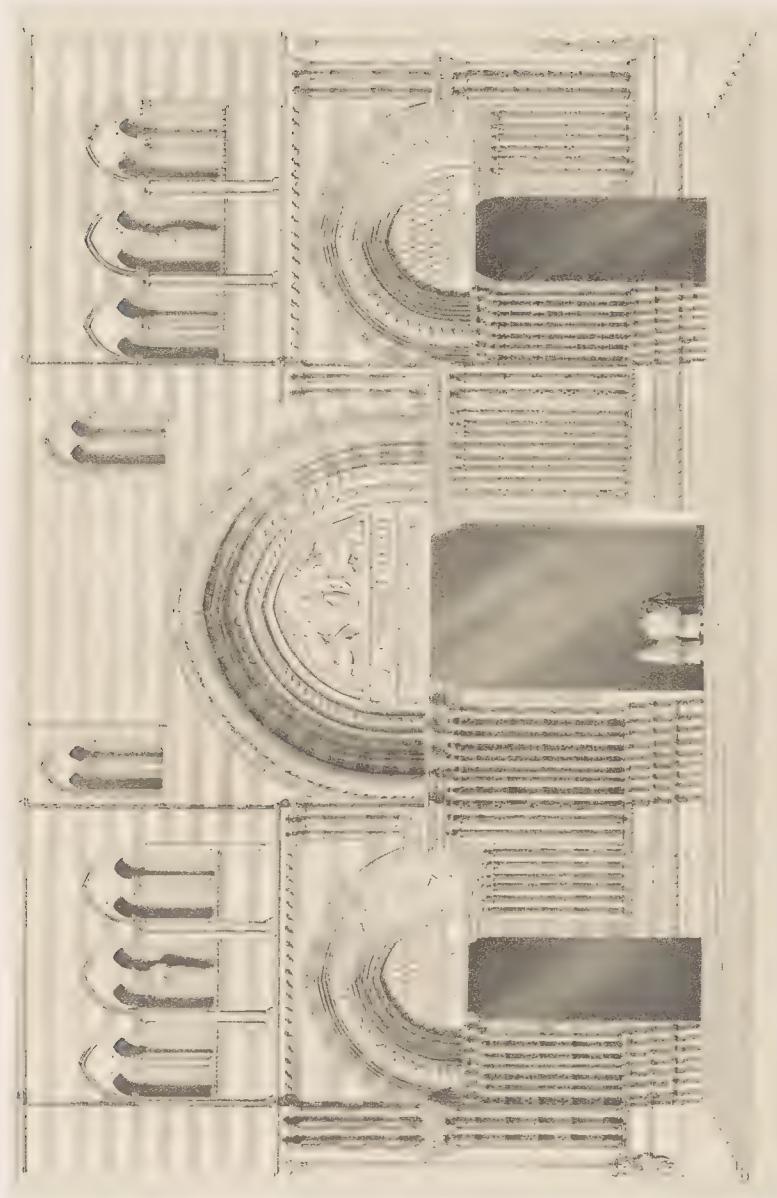
The fountain in the Piazza is of white marble, and ornamented with beautiful bas-reliefs, executed by Jacopo della Quercia, called, in consequence, Jacopo della Fonte; by Francesco di Dominico Vallambro, one of the artists who was employed upon the bronze doors of the baptistery of Florence, and Ansano di Matteo, who cast the font of the cathedral at Orvieto.¹

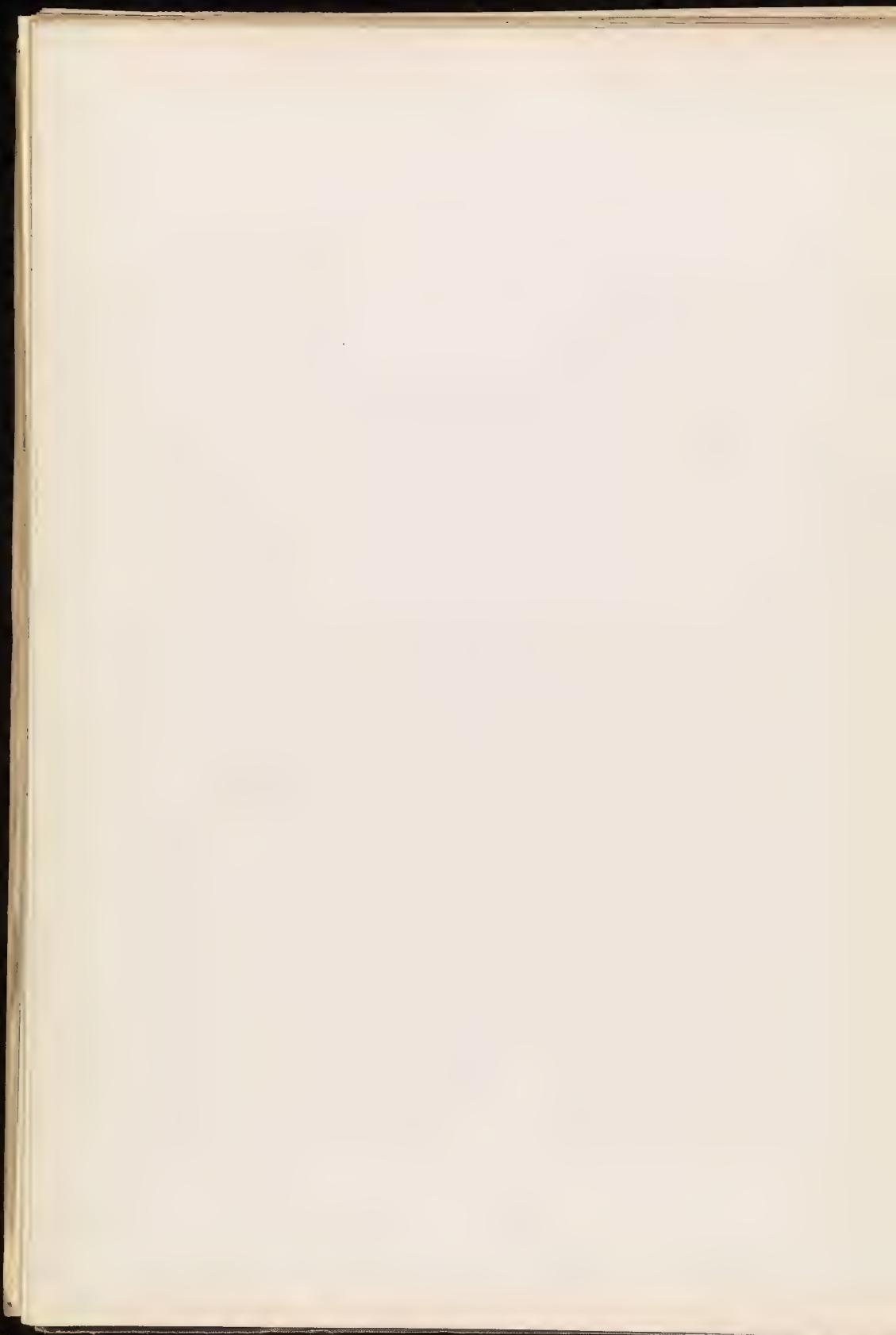
¹ Nuova Guida della Città di Siena, Guido Mure, 1822.











SAN LORENZO, GENOA.

SAN LORENZO is the present, and was the second, cathedral of Genoa.
In 985 the episcopal chair was removed to San Lorenzo from a church situated in another part of the city, since entirely rebuilt, and now called San Siro, though it was originally dedicated to the twelve Apostles.

In 1101 the people of Genoa resolved to rebuild San Lorenzo on a more magnificent scale. The new church was consecrated by Pope Gelasius II. in 1118; but a long interval elapsed before it was completed, for we find that a public decree for a rate, and a tax on wills, was issued in 1174, to supply the means for continuing the work; and after it had been completed, it was half destroyed, like old St. Mark's of Venice,¹ by a conflagration, during the popular tumults in 1296. On that occasion the roof was burnt, and other parts of the building sustained so much injury, that the whole fabric was in danger. The repairs were undertaken in 1302, and, in 1312, the new roof was completed. These events, in the history of this building, will sufficiently account for the varieties in its style. In parts of it appear the remains of the earlier work; but in the arches which support the roof, and in the principal front, the pointed style is seen, which was universally adopted in the fourteenth century. The portals of this church are a favourable specimen of the pointed style in Italy. They are of a plain character, but of unusual depth, with numerous bold mouldings.

The statue, which is seen at one angle of the facciata, is that of the workman who was employed to grind the mason's tools. He was particularly expert in his art, and, for that reason, was permitted to put up that effigy of himself, with his wheel for a badge.

The chapel of St John the Baptist was added in 1313, at the expense of a Genoese noble, Olerio Campanari. In this chapel repose the body of St. John the Baptist, which was brought to Genoa, from the East, in 1097, by Genoese merchants.

The adjoining cloisters cannot have been built till after 1155, as they are built upon the foundations of the second circuit of the walls of Genoa, and the *third* circuit was only commenced in that year.

The baptistery may belong to the tenth century.

Genoa began to be a flourishing city in the second half of the tenth century. It had been sacked by the Saracens in 936, whilst the Genoese galleys were absent on an expedition; but the galleys returned, pursued the Saracens, and took such ample vengeance that the infidels never molested Genoa again. In 958 the Genoese obtained a confirmation of all their privileges from King Berengarius III. given at his court of Pavia; and, from that time, exempted, by their position, from the troubles which disturbed the rest of Italy, they went on increasing in prosperity, and adorning their city with public buildings.

The churches which exist are numerous and splendid. Some of them (as San Stefano and Sta. Maria delle Vigne) retain fragments of tenth century work; but most of them have been entirely rebuilt, and, like those of Naples, are over enriched with a profusion of gilding, and a variety of marbles. Several of these churches were not built at the expense of the public. The noble families of Genoa were accustomed to rival each other in the construction of these costly piles, and sometimes ruined themselves by the effort; an instance of which occurs in the conspicuous church of Sta. Maria Carignano, which was built at the expense of the Saoli family. Other churches were built by the Castelli, the Fieschi, and the D'Orias.

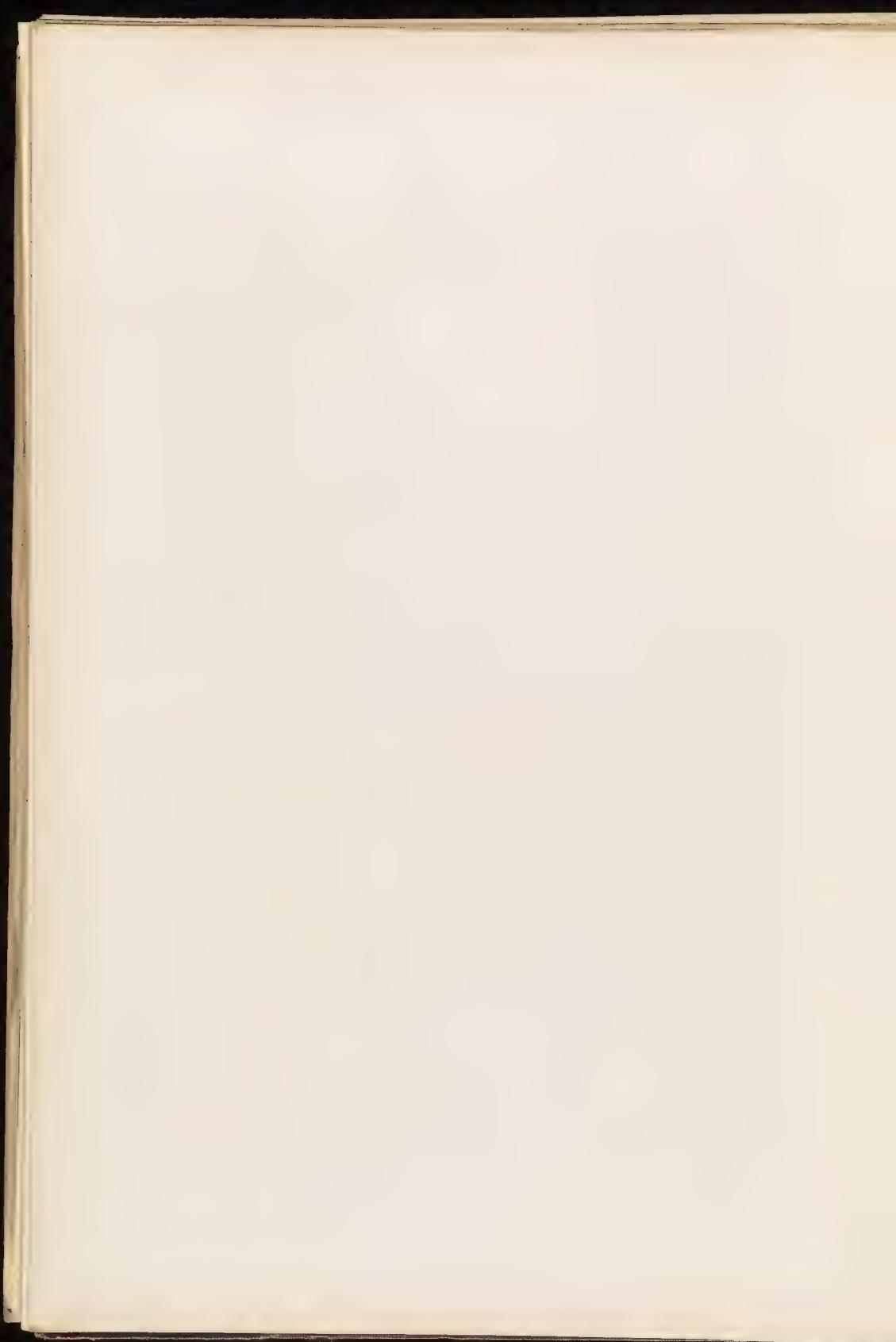
¹ Justa, Istoria di Genova

² MS. Annales Ecclesiastici di Liguria dal R. P. Agostino Schaffino

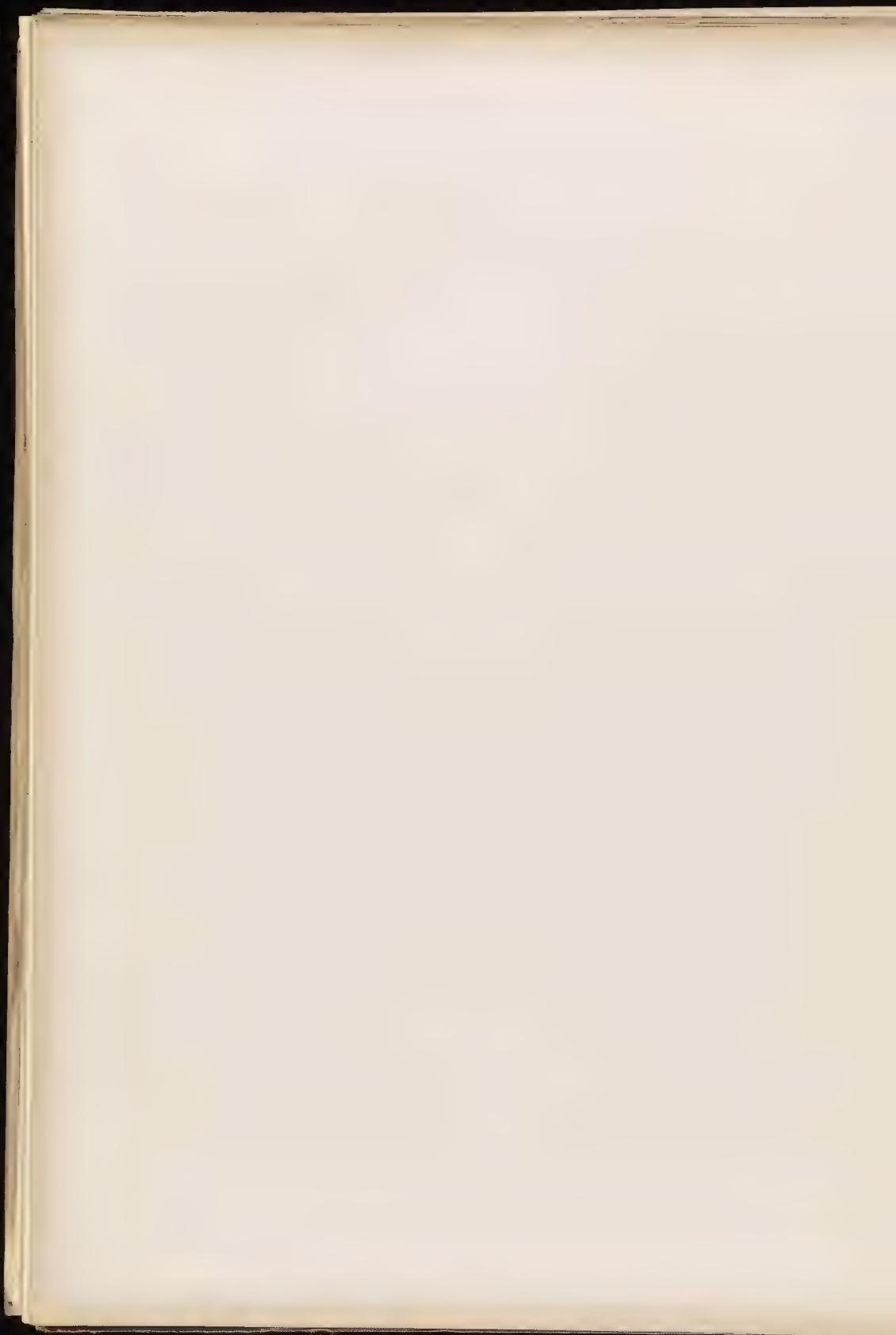
³ Atto per la exinde peregrina di fatto della Metropolitana di San Lorenzo, pati anno 1312, tutta la Chiesa grosse incendio. Non fu riparata che nel 1307, et rifatta u velo medesimo no. 1312. Liguria Sacra, MS. compilata dal Rev^o. F. M. Armentelli.

⁴ Nella fede de la Chiesa di San Lorenzo - MS. in the Archivio di Genova

⁵ Justa, Istoria di Genova











XXXIII.

SANTA MARIA DELLA SPINA, PISA.

THIS chapel is an architectural gem, and at the time it was executed, was considered to be a miracle of art.

It stands on the side of the Arno, and was built for the convenience of mariners, who in the flourishing times of Pisa, repaired to this chapel, before they set forth on their voyage, to implore the protection of the Virgin.

This chapel was built at twice. The first edifice was begun in the year 1230, at the joint expense of the Senate, and of a noble family of Pisa, the Gualandi. The celebrated sculptor, Giovanni Pisano,¹ is said to have executed some of the statues with which this building was adorned, and, by the talent which he displayed on that occasion, to have obtained the privilege of giving the design for the Campo Santo.

¹In 1323 the Senate of Pisa determined to enlarge this chapel. At that time it was that the building acquired the form and the exuberance of ornament, which it at present exhibits. It appears, from successive decrees of the Senate, that the work was in progress during the greater part of the fourteenth century.

In this building, also, though its general style is that of the advanced pointed, round forms still make their appearance. But, in all the upper part, the pointed style is employed alone. The canopies, and tabernacles are of the most delicate workmanship. The statues are well executed, and if, in proportion to the size of the building, they appear to be too numerous, it must be remembered that the Italians had a peculiar passion for this species of decoration, not only from their love of ornament, but because Italy abounded in good sculptors.

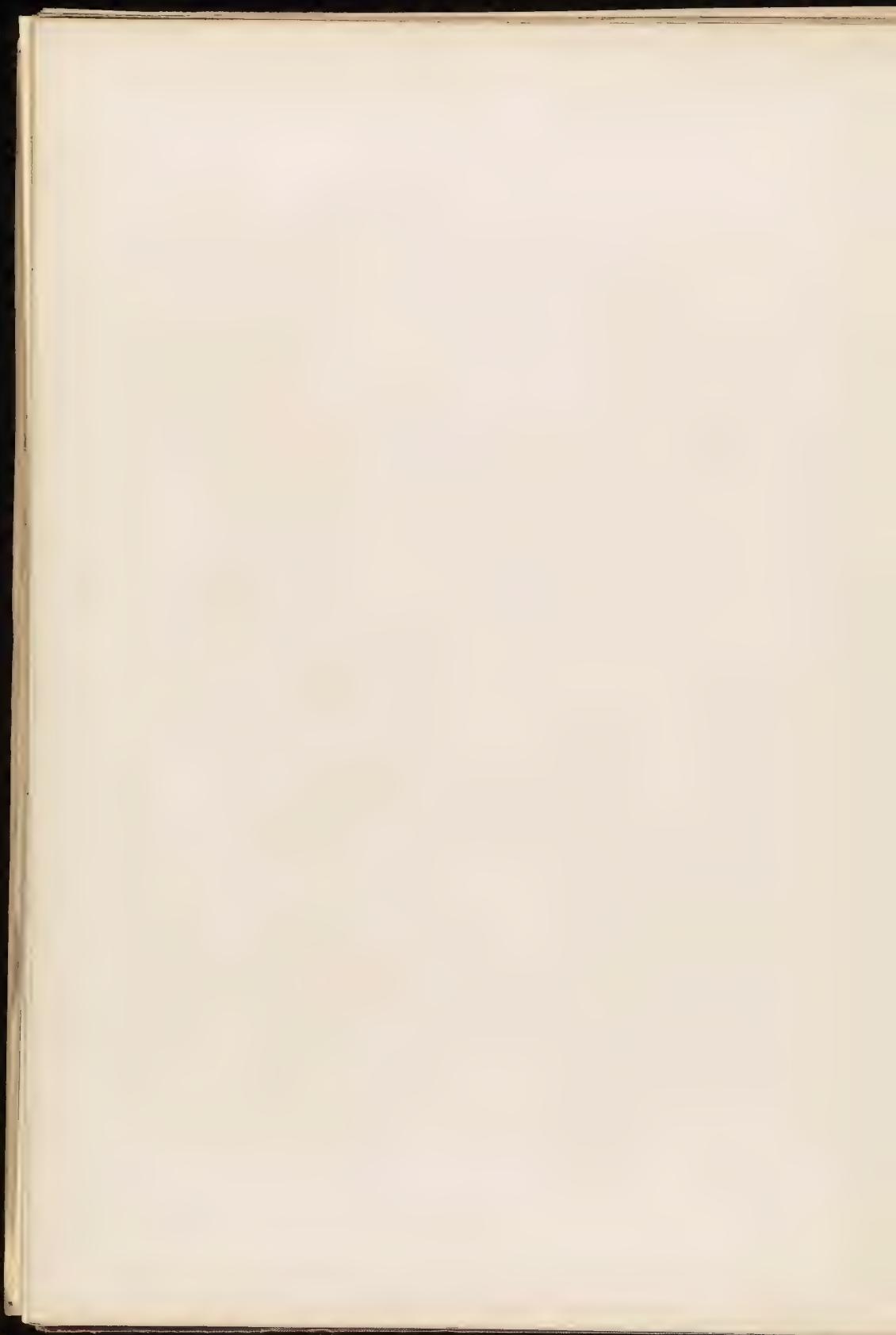
The whole of the building is of white marble.

This chapel derived its surname from a thorn in our Saviour's crown, which was brought from the Holy Land by a merchant of Pisa, and presented to this chapel, by his descendants in 1333. The surname, however, was not adopted till the beginning of the next century.

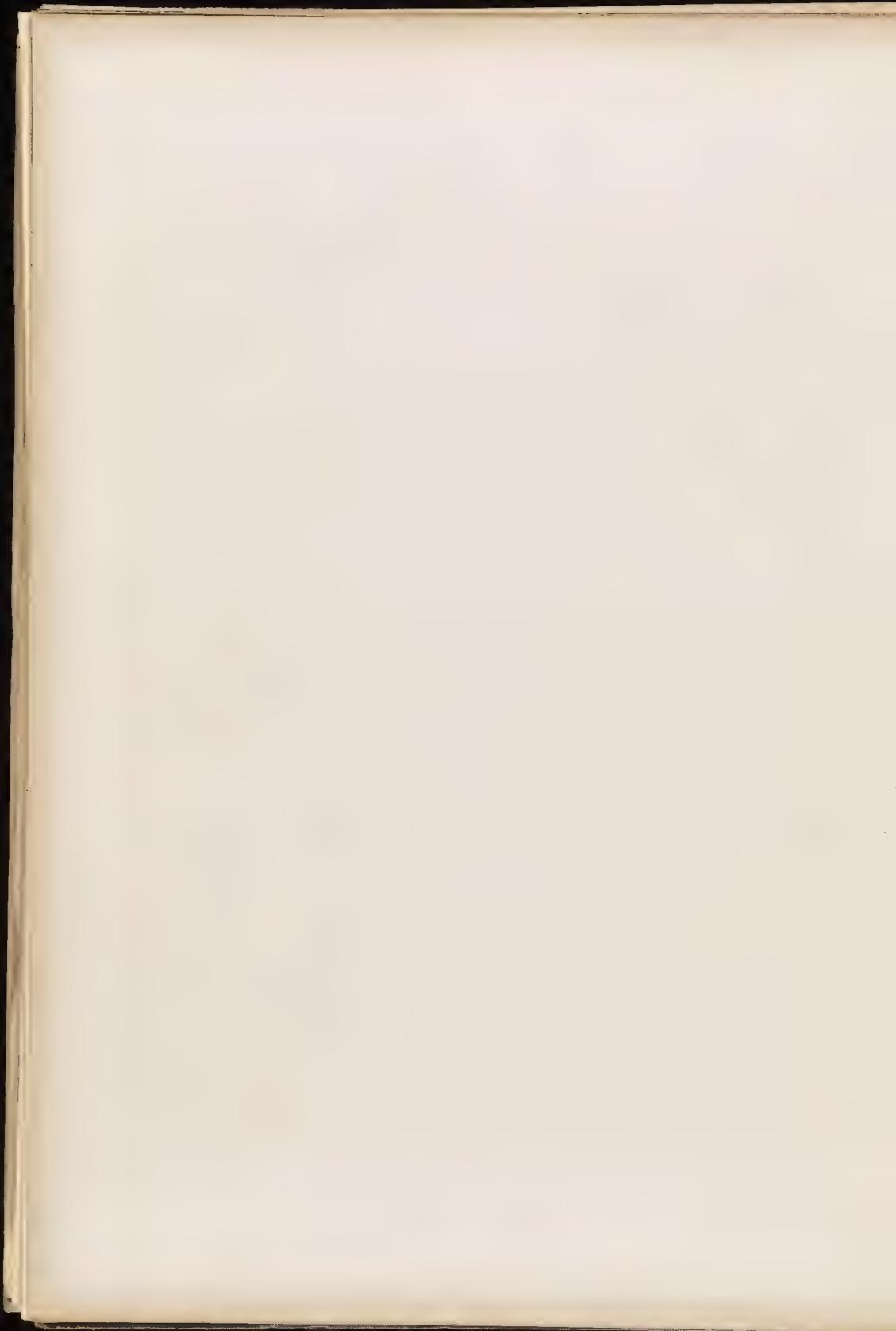
¹ Vasari, vol. II. p. 24.

² Morroni, Pisa III. astuta, vol. III. p. 324.

³Morrola









erected to the memory of Cangrande I., Mastino II., and Consignorio. The tombs are all on the same plan; though of different dimensions, and different degrees of magnificence. In each the defunct Prince appears reposing on an altar tomb, which is supported by pillars, and surmounted by a canopy, on the summit of which is seen the equestrian statue of the same individual, in the semblance of life, and arrayed in knightly armour. The style of all the tombs is a mixture of the pointed and the Romanesque. The tomb of Consignorio, which he built for himself, is much the largest, the highest, and the most magnificent; and is ornamented with numerous tabernacles, statues, and bas-reliefs. An inscription on the frieze records that the Milanese artist, Boninus de Campilano, was the sculptor; and the execution of the work affords a proof that in Italy the arts had revived to a considerable degree of excellence in the fourteenth century.

All the tombs are of white marble; and, combining together, as they do, form a most splendid and picturesque architectural group.¹

¹ Litta, Famiglie Celebri Italiane. Zagata, Chroniche di Verona

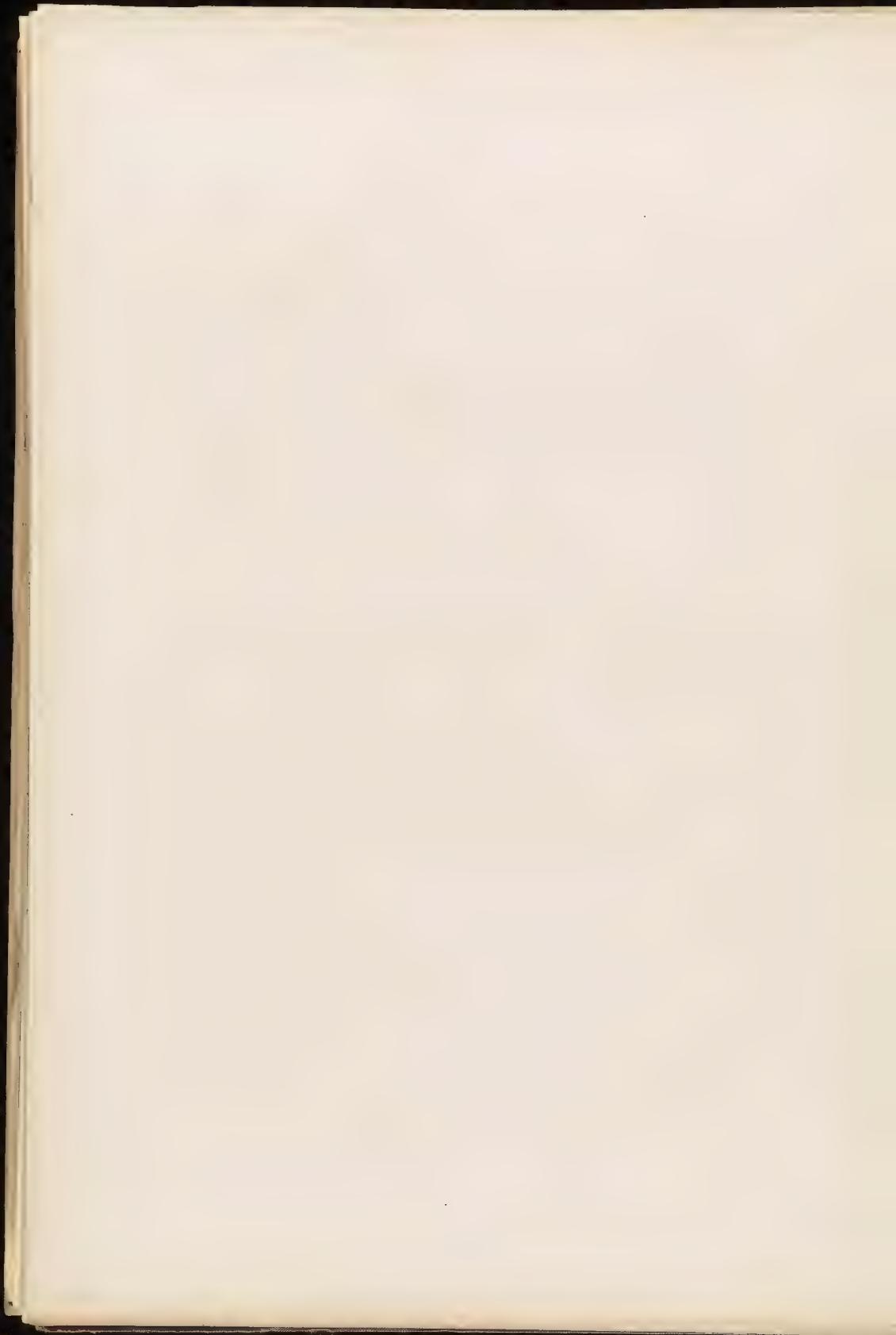
TOMBS OF THE SCALIGERS, VERONA.

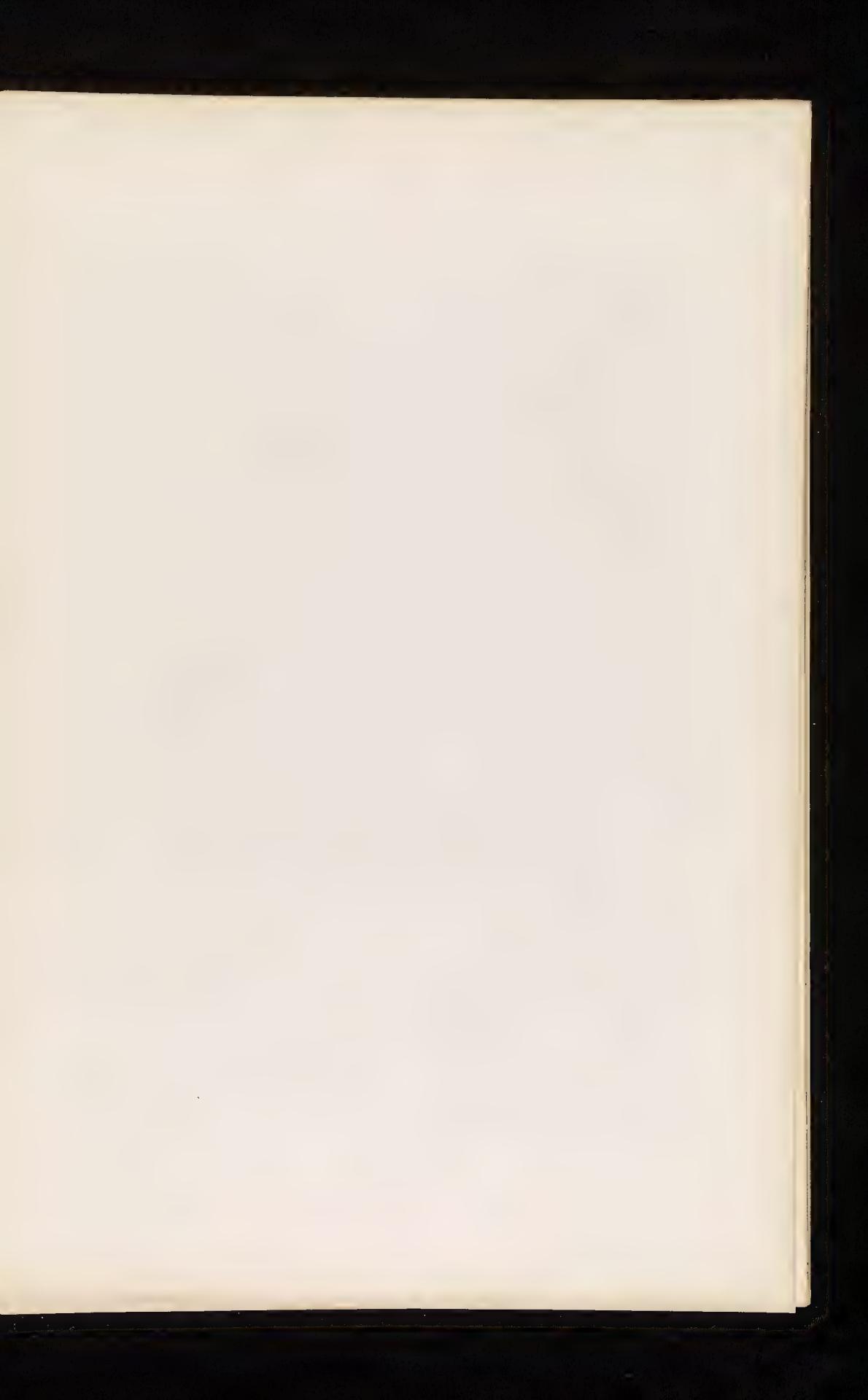


THESE are not only the sepulchres of distinguished men, but the monuments of an extinct dynasty, and the records of a state of society long since gone by. These are the tombs of the sovereigns of Verona,—of those who were sovereigns at a time when Italy was subdivided into independent principalities, and individuals, who had gained an ascendancy over their fellow-citizens by strength of character or feats of arms, were able to invest themselves with absolute power, and even transmit the sceptre to their descendants.

The origin of the family of the Scaligers is not accurately known. We find them at Verona in 1035. In 1257 two brothers, Bonifacio and Federico della Scala, of the patrician order, were beheaded at the command of Ecelino da Romano. Their fate first assigned to the name a place in the page of history. In 1261, after the death of Ecelino, the unanimous voice of the people of Verona (at that time a republic) elevated Mastino della Scala to the office of Capitano del popolo. In that capacity he governed Verona, and governed it well, for fifteen years. He was succeeded by his brother Alberto, who, during the space of twenty-four years, kept the turbulent factions in order, and sowed the seeds of commercial prosperity. These two superior men were the founders of the greatness of their house. Alberto was succeeded by his son Bartolomeo, who evinced the most amiable dispositions, but died in two years. In his time, 1302, lived Romeo de Montecchi and Giulietta de Capelli. Next to him came his brother Albrino; during whose time a great change took place in the constitution of the Italian States. In his time the Emperor Henry VII. came into Italy, for the express purpose of vindicating the rights of the Empire. With this view, he required all the Capitani, who had been elected by their fellow-citizens, to surrender their offices and receive from himself, in exchange, the appointment of Vicar Imperial. The exchange of a popular election for an imperial nomination led to the perpetuation of the sovereignty in the same family. The nomination, ever after, was a matter of course; so much so, that the office was sometimes assumed without any reference to the Emperor. It was in this way that Albrino della Scala became the first Vicar Imperial of Verona. He was succeeded by his brother Cangrande, who, if he was not the best of the Scaligers, was the one whose career was the most brilliant. He was equally distinguished for his military talents, and for his devotion to the Ghibelline, or imperial party, of which he became the elected chief. These qualities, dispositions, and advantages, placed every thing in his neighbourhood within his reach. In addition to the government of Verona, he received from the Emperor that of Vicenza, Feltre, Belluno, and Bassano, and was nominated to that of Mantua, when death put a termination to his career in 1329. The singular name of this celebrated man cannot have been given him in consequence of his great achievements, as he bore it from his infancy. The sixth della Scala who ruled Verona was Alberto II., a nephew of Cangrande. The seventh was Mastino II., a nephew of Alberto. With him began the decline of his house; and from this time the history of the family, instead of exhibiting statesmen and heroes, becomes a melancholy and revolting picture of misfortunes and crimes. Mastino II. was vain, weak, and unprincipled. He attempted much, and was surrounded by a brilliant court; but he, ultimately, brought upon himself great misfortunes, losses, and humiliations. The next reign introduced still darker features. The eighth ruler, Cangrande II., who built the Castel Vecchio, and the great bridge adjoining it over the Adige, after a troubled reign of eight years, was murdered by his own brother Consignorio; and it shews us in what a demoralized state Italy must have been at that period, when we find that such a crime did not prevent the perpetrator of it from succeeding to the government. At first he fled, but soon returned, assisted by the Lord of Padua, dethroned another brother, Padallino, who had assumed the command for a moment, and was permitted to reign till he died. Consignorio protected the arts, and in his own time raised a magnificent tomb for himself. He was succeeded by his son Bartolomeo II., who was also murdered, in 1381, by his half-brother, Antonio. The iniquities of the family could no longer be endured. Antonio endeavoured to fasten his own crime on the brothers Molaspius and others. The accused fled to Milan, and persuaded its Duke, Visconti, to attack Antonio. Antonio was easily defeated, and banished from Verona. His son Guilermo, and his grandson Brunoro, received the appointment of Vicar Imperial of Verona from the Emperor, but were never able to gain admittance into the city. The virtues of the early Scaligers had raised them to power: the vices of their descendants terminated their reign. The Veronese, disgusted with the Scaligers, voluntarily surrendered themselves to the Venetians, in 1405.

The three celebrated tombs of the Scaligers stand in the old cemetery of Santa Maria Antica, which had been the family burial place of the Scaligers before they rose to power. The tombs were









horses glittered with gold. Thus, and then, it was that the Lords of Este became Dukes of Ferrara.

In subsequent times the Dukes of Ferrara occupied a still more brilliant position, as the friends of literature and the arts. In the days of Alphonso I. (1513) the greatest of the Italian poets flourished at Ferrara, which, in the days of Alphonso II. was equally the abode of Tasso and Guarini; names and associations which must for ever preserve Ferrara in the memory of the civilized world. But, in 1598, the glories of the House of Este came to an end. The direct line failed. In consequence the fief reverted to the Soverain, and the Pope became the proprietor of the Duchy.

As Ferrara owed all its importance and its prosperity to the Court of which it was the residence, it began to decline when that Court was removed. That decline has been progressive. Nothing can be more miserable than the present state of Ferrara, or offer a stronger contrast to its former splendour. The grass grows in its streets; whole rows of its palaces are uninhabited. It is in the last stage of decay, forcibly recalling the words of its own poet, —

Gnace l'alta Cartago, appena i segni
Dall' alte sue ruine si lido scriba.
Muogono le cittâ, muogono i regni,
Copre i fasti, e le pompe, arenâ el erba
E l'nom d'esser mortal pur che si scigui.
Oh! nostra anima cupida e superba

Gerusalemme Liberata, canto 15, stanza 20

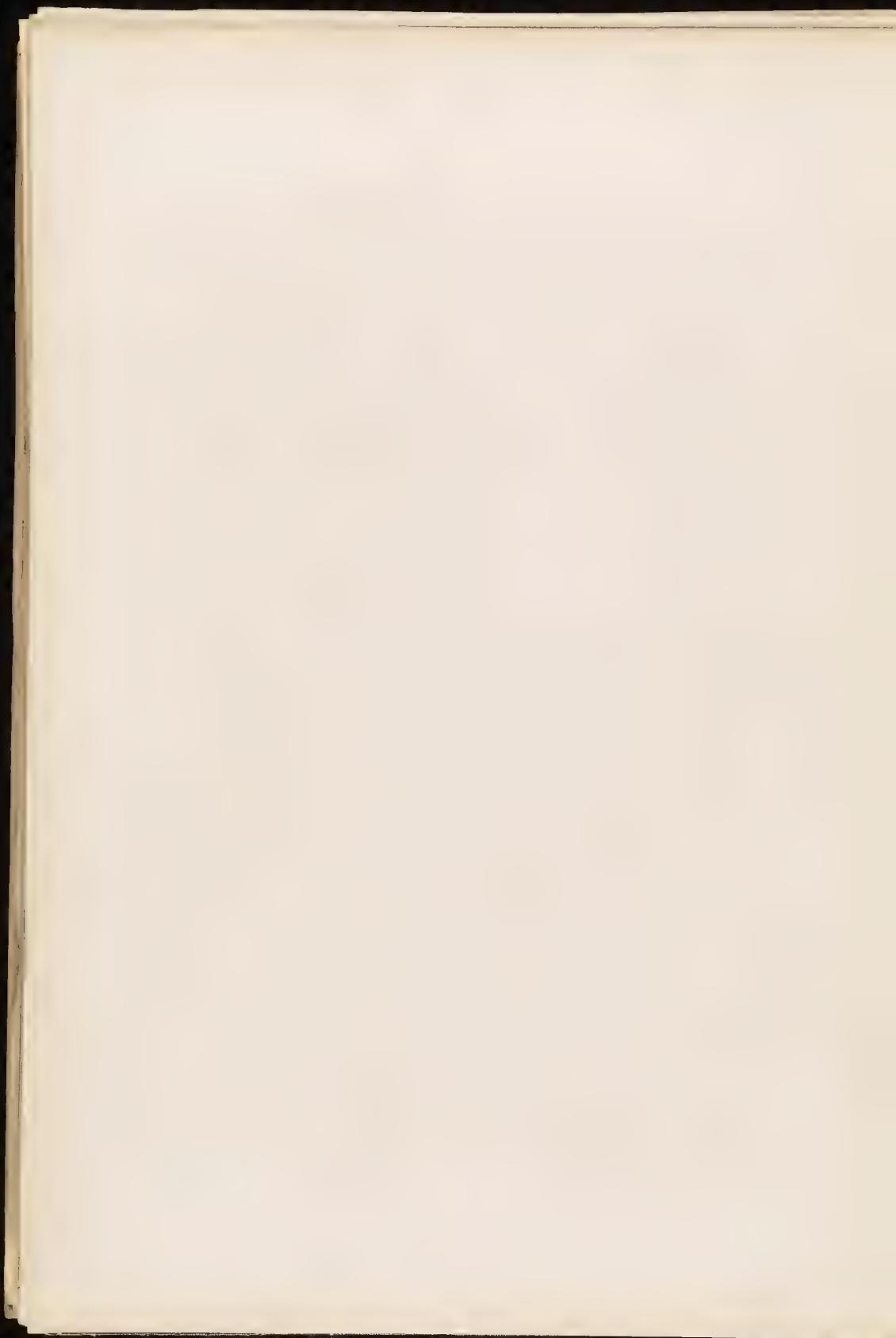
THE CASTELLO VECCHIO, FERRARA.

THE Castello Vecchio of Ferrara is the sort of fortified residence which was occupied by all the aristocracy of Italy, whether in town or country, during the middle ages. Though it was called the Castello Vecchio, it was not the earliest residence of the Sovereigns of Ferrara, having been added to an older palace by Marquis Nicholas, the Lame, in 1385. The old palace was not pulled down, for we find that in 1472, Duke Hercules I. connected the Castello Vecchio with the adjacent palace by the means of a covered way, sustained upon five arches; a precaution, the utility of which was soon verified, for it was by this covered way that in 1476, Duchess Eleanor escaped, with her children, from the palace to the stronger hold, when Niccolo di Leonello, the half brother to the reigning Duke, made his insane attempt upon Ferrara.

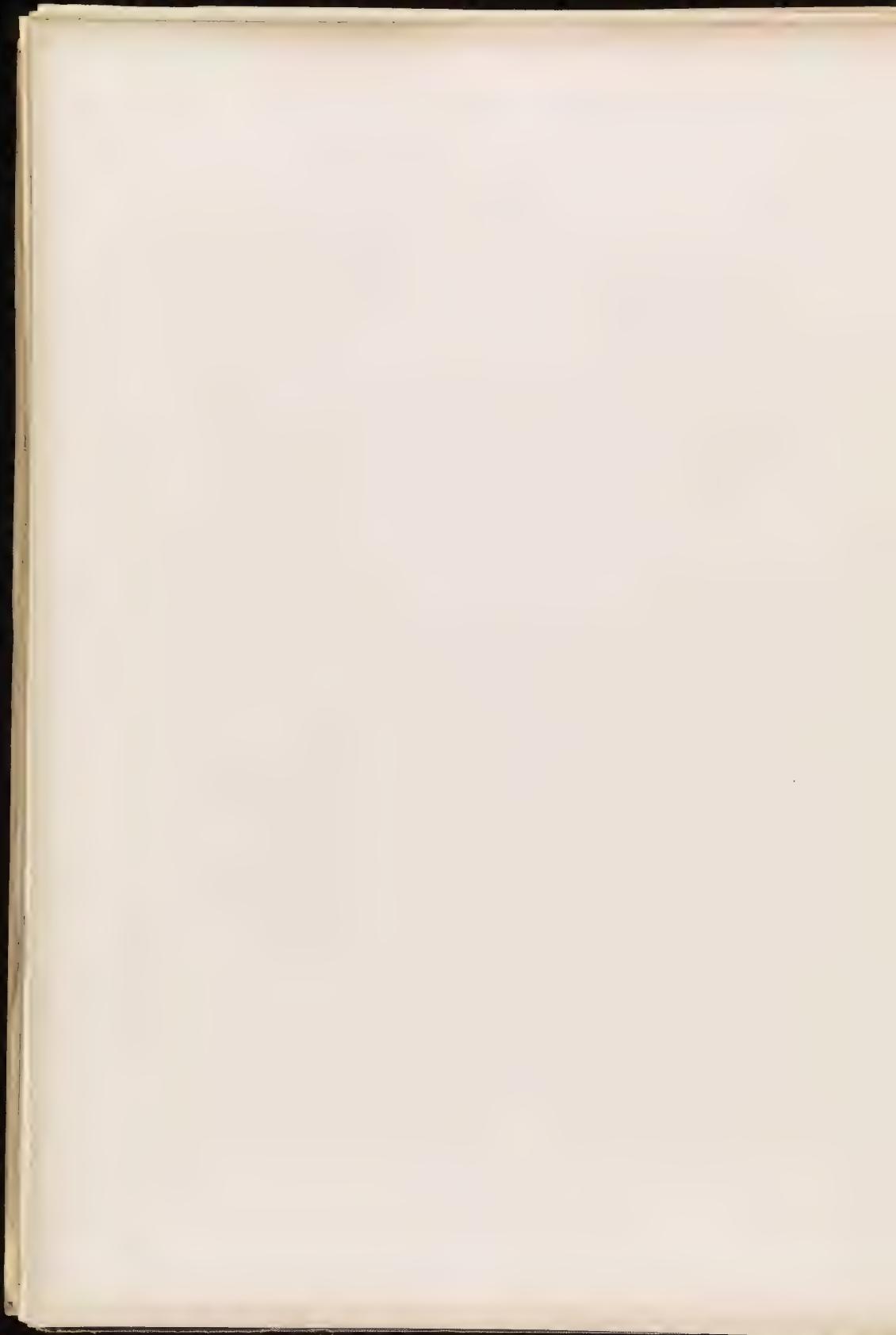
The Castello Vecchio continued to be occupied by the sovereigns of Ferrara to the end of their reign, though they built other palaces in other parts of the city, and in the neighbourhood —such as the Castel Nuovo, which was built in 1428, Belfiore which stood at a short distance without the walls, and Belriguardo, built by Marquis Nicholas in 1435, at about ten miles from the city, and which was enlarged and embellished, at different times by his successors.

The changes of fashion, in the course of several centuries, will account for the varieties of style which appear in the architecture of the Castel Vecchio. A fortress, in its general character, its machicolated walls, and in the moat which surrounds it, it exhibits more peaceful and modern features in its balustrades, and in the turrets which have been added at its four corners. These turrets were added, in 1577, by Alfonso II., who also caused the walls of the interior to be ornamented with the portraits of his ancestors, executed in fresco by Girolamo, and Bartolomeo, Faccini. Such it then became the Castle at present remains, and is, at this time, the residence of the Legates, depicted by the Pope to govern Ferrara, which now forms a part of the Papal dominions.

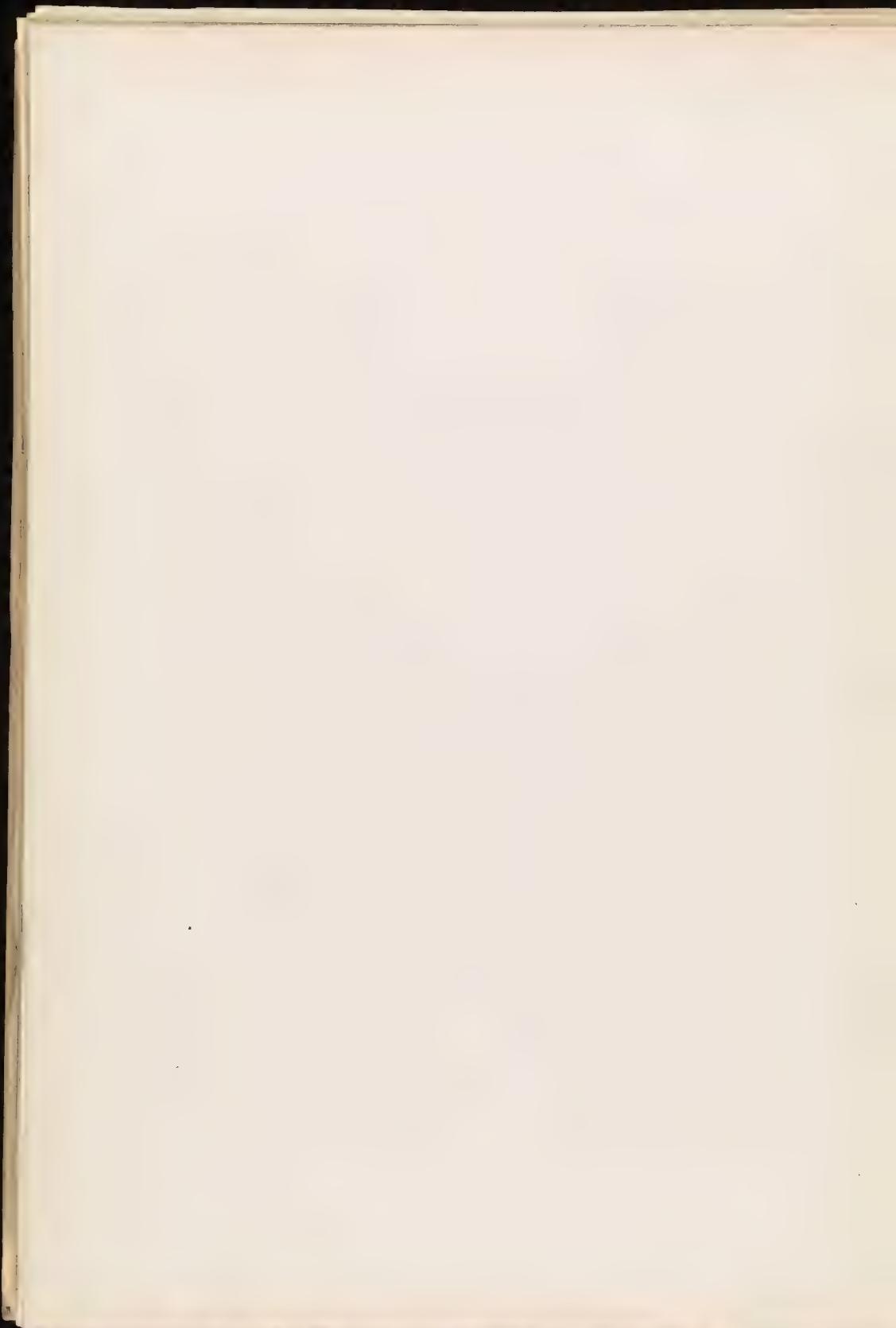
It is well known that, for a long period, Ferrara was one of the most brilliant Courts of Italy. Its prosperous days were under the paternal sway of the House of Este. During the tenth and eleventh centuries, and the greater part of the twelfth, Ferrara was exposed to the political vicissitudes which continually recurred during the middle ages. Sometimes it was enslaved, sometimes free; at one time governed by Counts, at another by Consuls. The suzerainty of Ferrara had been claimed by the Popes since the days of Charlemagne. They claimed it as part and parcel of his donation; but this claim was frequently disregarded by powerful intruders, or popular resistance. It was in 1188 that the House of Este, acquiring by marriage the possessions of the Marcheselli family, first rose to distinction in Ferrara; that illustrious House, of which the elder branch migrated into Germany to found the House of Brunswick, whilst the younger branch remained in Italy to give sovereigns to Ferrara. But it was long before the House of Este obtained undisputed pre-eminence. Families of nearly equal pretensions, and of the opposite faction of the Ghibellines, (for the House of Este was always *Guelph*,) kept the contest alive, and, from 1188 till 1242, the representatives of the House of Este were compelled to divide the government of Ferrara with the family of the Salinqueri. In 1242, however, the Salinqueri were finally put down, and from that time the people, with whom the House of Este was always the favourite, elected successive members of that House for their rulers. But the period arrived when the Popes regained the ascendant; and, in 1329, this popular election was superseded by Papal nomination. From that time the representatives of the House of Este governed Ferrara by the appointment of the Popes, under the title of Vicars Apostolical, in the same way as the Scaligers governed Verona, where the Ghibelline faction prevailed, under the title of Vicars Imperial. It was Borso of Este who, by the energy of his character, and his great activity, obtained for his family a more elevated rank and an independent position. Availing himself of the approach of Frederick III., in 1452, Borso went to meet the Emperor, with a numerous train, and presented him with forty Apulian and Sicilian horses, and fifty hawks perfectly trained. The Emperor accompanied Borso to Ferrara, where he was lodged at the Castel Vecchio. In return for these hospitalities, Frederick erected Modena and Reggio (which were fiefs of the Empire) into a Duchy, and conferred them on his host. In 1470 Borso, whose influence had become very great, was able to be useful to Paul II., by acting as mediator in the negotiations which ended in the general pacification of Italy. Borso had always regretted not deriving his title from the place in which he resided. In return for Borso's services, Paul II. agreed to elevate Ferrara into a Duchy; which Borso, unfortunately, consented to accept as a fief of the Church. To receive the investiture of this dignity Borso repaired to Rome, with a princely train, consisting of all his chief vassals and retainers. Masters and men were clothed in silver and gold brocade; and the trappings of their











PIAZZA DELLE ERBE, VERONA.

DURING the middle ages, almost all the chief cities of Italy provided themselves with a Forum, in imitation of the Forum at Rome—a large open space, in which the people might assemble on solemn, or festive, occasions, in which public ceremonies might be performed, and in which public monuments might be erected—a place which at once contributed to the convenience of the people, and to the embellishment of the city.

Such was originally the Piazza del Gran Duca, at Florence, the Piazza del Campo, at Sienna; and such was what is now called the Piazza delle Erbe, or the Vegetable Market, at Verona; and when the popular form of government was changed into a despotism by the ascendancy of some powerful family (as, from the strife of factions, took place in almost all the cities of Italy), the new rulers never failed to endeavour to ingratiate themselves with the people by adding something more to the Forum, to which they were attached by old associations.

The Piazza delle Erbe contains various buildings belonging to different times. The small open tribune, near to which is the market cross, occupies the place of an older building to which, in republican days,¹ the newly elected Capitano del Popolo, after having heard mass at the cathedral, was conducted, and in which, after he had addressed the people, he was invested with the insignia of office. "In after times the sentences of condemned criminals were pronounced from this tribune. Proclamations were made from it, and debtors were here compelled to submit to an humiliating punishment."

If the fountain, in the centre of the Piazza, was first erected by King Berengarius, in 916, it was restored, and provided with an additional supply of water by Cansignorio, the ninth ruler of the Scaliger family, in 1368. The same Cansignorio erected the tower, which is seen at the further end of the Piazza, and placed in it the first clock² with which the inhabitants of Verona were accommodated.

The building, at the side of the Piazza, with arcades and pointed windows, is an Exchange, and was built for that purpose, by Albert Scaliger in 1301.

The pillar at the further end of the Piazza, belongs to different times. It was erected, in 1524, by the Venetians, to whom Verona was then subject, to support the image of the winged lion of St. Mark. The pillar consists of a single block of Veronese marble. The name of its architect, as may still be read on its base, was Michael Leo. The bronze lion, (which was the work of another artist) was thrown down, when the reign of the republic of Venice came to an end, in 1799.

Immediately behind the pillar is the Palazzo Maffei, the residence of the patrician family, of which the historian of Verona was a member. It is a highly enriched specimen of the modern Italian style.

The fronts of several of the more considerable houses in this Piazza are decorated with paintings in fresco, which suffer little from exposure to the air in the climate of Italy.

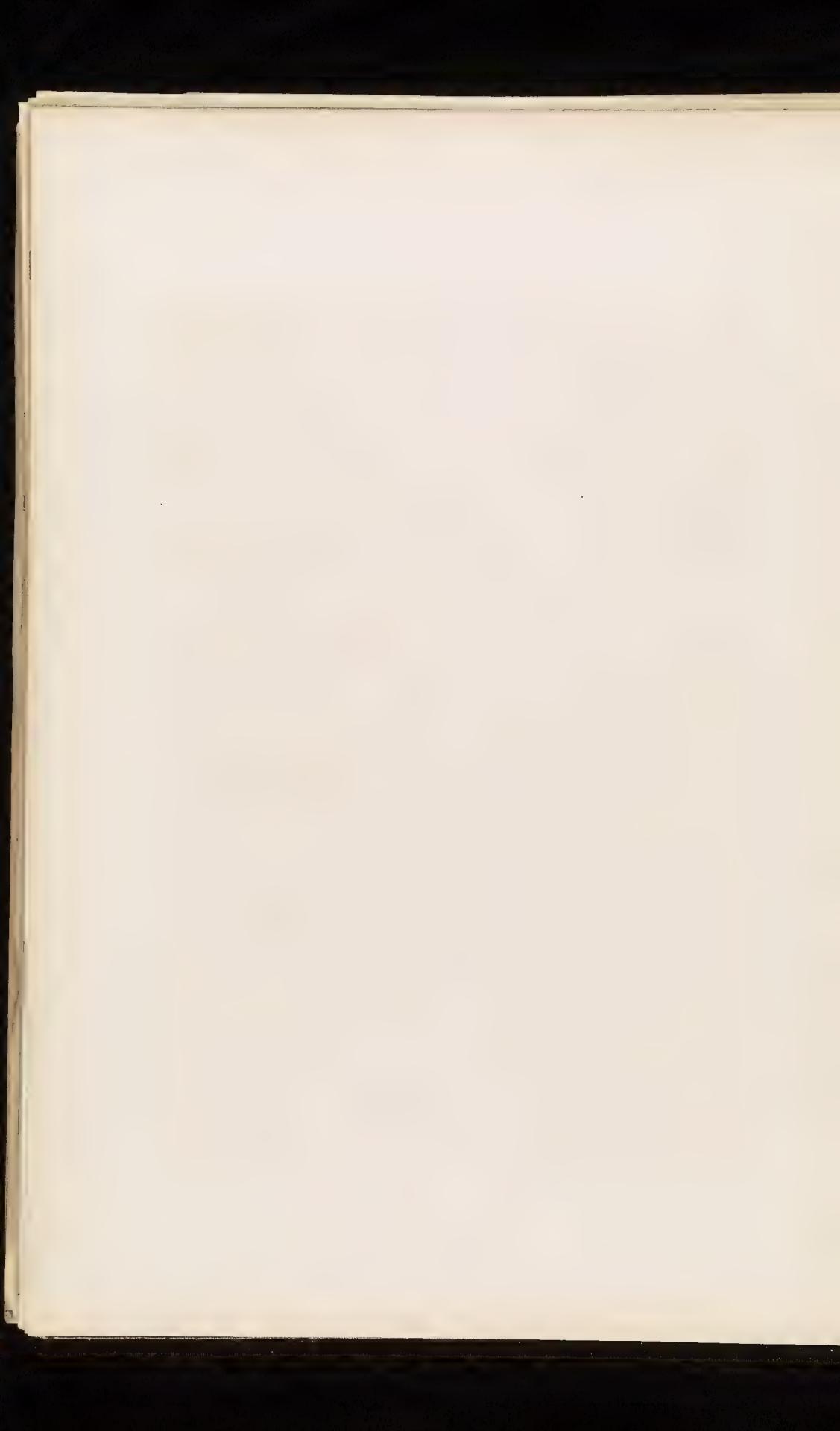
The former occupation of this Forum is gone, and its ancient monuments are now mixed up with modern buildings, but it tells the history of the past, and, from the combination which it exhibits of buildings of different ages, its towers, and its arcades, is exceedingly picturesque.

¹ Statuti compilati nel 1228.

² Da Persico, Descrizione di Verona.

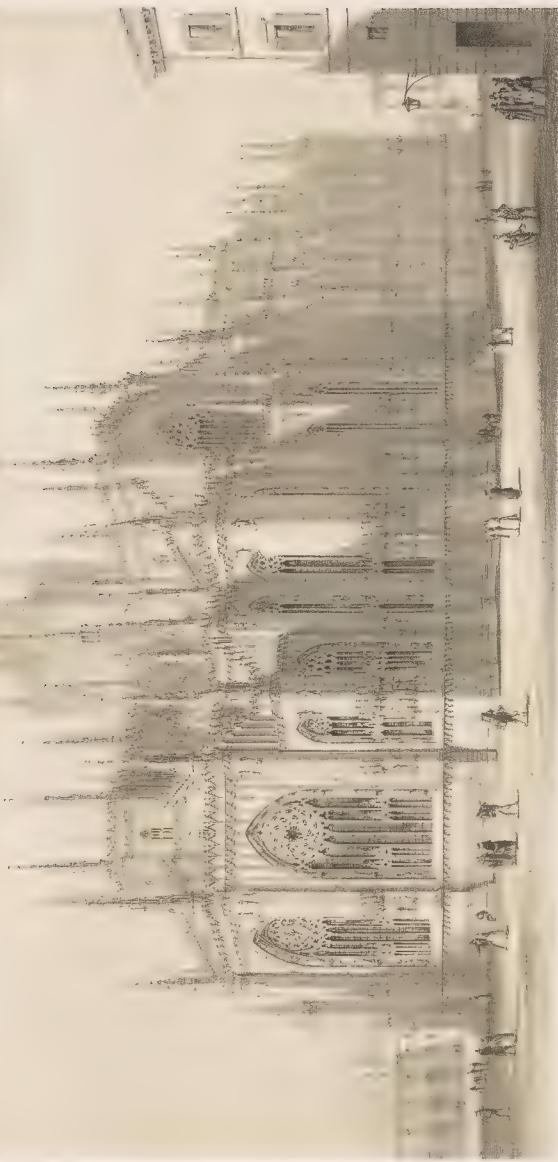
³ Osservis. Maffei, Storia di Verona.

MCCCLXX sub magistro domino Cansignorio de la Seta, domino Veroneo.⁴









design for the façade, retaining Pellegrini's doors and windows, but substituting the pointed style in the remainder of the façade, the better to conform with the general style of the building. The work was proceeded with, according to Buzzi's design, in 1659, but was left unfinished; and remained so till 1805, when the Emperor Napoleon thought it worthy of himself to complete the glorious pile. Another council of architects and conoscenti was assembled, and, in justice to the taste of the Milanese, it must not be suppressed that the architect Amati, the Marchese Cignola, and others, were most anxious to have rebuilt the whole of the façade entirely in the pointed style. This proposition, however, was rejected on the ground of expense, and, in 1807, the façade was completed in the mixed style which it unfortunately exhibits. Thus was the cathedral of Milan brought to a termination 418 years after it had been begun.

The cathedral is in the usual form of the Latin cross, with transepts, and a cupola over the intersection of the transepts and the nave. It has two aisles, on either side of the nave. It is 490 feet in length; 298 feet in width, to the extremity of the transepts; and 288 feet in height, from the floor to the inside of the dome.

It is entirely built of white marble, brought from a quarry near the Lago Maggiore.

To such an extent is the Italian passion indulged in the decoration of this building, that, on the lowest estimation, there are computed to be no less than 3500 statues, crowning its pinnacles, or distributed in other parts of the edifice; all of them of marble, and many of them beautifully executed.

The windows are large, and enriched with tracery; nearer resemblances to those of the north than is usual in Italy. The great east window was designed by Nicholas Bonaventure, a French architect, in 1388.

In this building there is not that mixture of vertical and horizontal lines which is the usual defect of Italian buildings in the pointed style. The vertical principle prevails throughout. Still are there many points, both in its external elevation, and in its interior, in which it differs from, and, where it differs, falls short of, the cathedrals of the north. The towers of the north are wanting, those towers upon which the external effect so materially depends. The central cupola, with the lanthorn above it, is not of consequence enough to relieve the general outline. There are a crowd of buttresses and pinnacles, but pinnacles alone are not of sufficient importance.

Nevertheless, although this cathedral will not bear a comparison with the larger cathedrals, in the pointed style, of the north, yet does it compete with them more vigorously than any other cathedral to the south of the Alps, and, with its imposing size, its glittering walls, and its forest of pinnacles, each tipped with a statue, and seen against the deep blue sky of Italy, never can be beheld except with admiration.

The view given of this cathedral is that of the eastern end, and has been selected because that end is entirely in the pointed style, and free from the incongruous features which the west front displays.

THE DUOMO, MILAN.

THE cathedral of Milan, whether from its noble dimensions, the precious materials of which it is entirely composed, or the richness of its ornaments, is one of the most splendid temples in Christendom, and, without comparison, the most successful building in the pointed style to the south of the Alps.

'This cathedral owes its existence to Giovan, Galeazzo, Visconti, first Duke of Milan, who was fond of display and the arts, and determined to leave behind him a monument that should excite the wonder, and command the admiration, of after ages.'

That, in the construction of this temple, Galeazzo decided to employ the style of the north instead of the Romanesque is proved by the building itself, and that it was from Germany that he borrowed the idea cannot be doubted. Cesare Cesariano, the celebrated translator of Vitruvius, speaking of this cathedral, in the continuation of which he was at one time employed, says it was built *mores Germanico*. At the same time it is a disputed matter whether the architect, who gave the design for the existing building, was a German, or an Italian; some writers deposing that it was Henry Arler of Gemünden, called, by the Italians, Gamondia; others asserting that it was Matteo di Campione, who was born at a village of that name, which is situated between the Lago di Como and the Lago di Lugano.

As the style is that which was the habitual style of Germany, and as the building is the most successful that ever was constructed, in that style, in Italy, "probability seems to incline to the German side of the controversy." Henry Arler is admitted to have been the chief architect in the very early years of the work, and, if it is clear that Matteo di Campione was also employed, the evidence that he gave the designs for the existing building is by no means conclusive. The uncertainty is increased by the singular circumstance, recorded by all the historians, that Giovan Visconti was so little satisfied with the first design of all, that, after the building had been in progress for a year, he had it all pulled down, and then caused the existing cathedral to be commenced on a more magnificent plan.

The first stone of the existing cathedral was laid in 1387, but more than four centuries were required to bring it to a termination.

A greater number of architects were employed upon this building than is recorded of any other; partly from the jealousy of rivals, who contrived to supplant one man after another. During the first period of the work, probably on account of the exotic style which was adopted, almost all the architects were foreigners; Henry Arler of Gemünden, Nicholas Bonaventura, and John Mignot, both of Paris; Annex de Fernach of Fribourg, Ulric de Friesingen of Ulm, and John Cova of Bruges. All these were dismissed after a short reign; "la quale disgrazia," Giulini pithily observes, "fu commune a tutti l'Insegnari esteri che vennere a Milano." In 1409 a succession of Italians began, which lasted, uninterruptedly, till 1494, when a difficulty occurred in the construction of the cupola, and Hammerer, at that time the architect of the cathedral of Strasbourg, was sent for to give his advice. Many illustrious names are associated with the continuation or embellishment of this building; those of Bramante, Leonardo da Vinci, and Julio Romano, who were consulted on different occasions. In 1567 Pellegrini was appointed architect; he remained in that post nineteen years, and went on with the interior of the choir, and the chapel, called lo Scurolo, in the crypt beneath. To him, also, or rather to the change of fashion which, by that time, had taken place, must be ascribed the defect so much to be regretted in this noble building, the incongruity of the façade. For that part of the building Pellegrini submitted a design to San Carlo Boromeo, who was, at that time, Archbishop of Milan. The design, however, was not executed by Pellegrini. The works were interrupted by the dreadful visitation of the plague, of which San Carlo himself was one of the victims. In 1595 the works were resumed. Cardinal Frederick Boromeo, then Archbishop, obtained leave from the King of Spain (to whom Milan had, by that time, been transferred) to pull down the ducal palace which interfered with the completion of the cathedral; and having obtained this permission, he threw the western façade open to competition, offering a prize to the architect who should furnish the best design. Singularly enough, the competing architects agreed to recommend the design of Pellegrini, which was accordingly begun; a full-size model, in wood, having been first erected. The work, however, went slowly on. In 1646 Carolo Buzzi gave a new

Gnul. Storia d. Milano.

² Ceogana inclines to this opinion: "Si sarà dunque probabilmente chiamato del' estro il costruttore nuovo tempio di Milano." Storia di Sestri, vol. II, p. 180







INTERIOR OF THE DUOMO, MILAN.

THE interior of this noble building is grand, imposing, and more cheerful than almost any other Italian cathedral in the pointed style. The whole space is comprehended at once. The screen which separates the choir from the nave is kept so low that the magnificent windows, at the eastern end, are not concealed, and the eye freely ranges from one extremity of the cathedral to the other.

Originally, the high altar stood immediately under the dome, but San Carlo had it moved back to its present position, to give additional effect to the nave. At the same time he decorated the altar with a circular temple, and other ornaments, all in bronze, after the designs of Pellegrini.

The pillars, on either side of the nave, are quite peculiar. They are cluster columns of forty feet in height, but their octagonal capitals, unlike any other in the world, are fashioned into eight niches, to receive as many statues.

The vaulted roof is groined; but the fretwork is only painted, and a modern addition. The effect, however, is good.

The pavement is composed of different coloured marbles, arranged in patterns.

The various altars, and other parts, of this interior, are decorated with a profusion of bas-reliefs, and statues, for the most part beautifully executed, and entirely the work of native artists. None but Milanese were permitted to embellish the Milanese cathedral; but amongst those who were employed we find many whose names are known to fame,—Marco Agnate, Christoforo Solari, Andrea Fusina, Bongio Vairone, Francesco Brambilla, Bassi and Pellegrini.

Marco Agnate produced the celebrated "St. Bartholomew, which excites so much admiration for the anatomical science which it displays.

Near the entrance is a beautiful insulated font, designed by Pellegrini; and, attached to two of the columns under the dome, are as many bronze pulpits, ornamented with bas-reliefs by Francesco Brambilla.

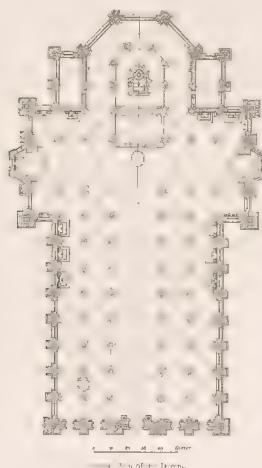
Immediately under the high altar is a crypt to which there is a descent by steps. The crypt consists of two subterraneous chapels. In the furthest, in a splendid shrine of gold and silver gilt, (the gift of Philip IV. of Spain) repose the body of San Carlo Boromeo. The front of the shrine is crystal, and through it the embalmed body of the Saint is seen, arrayed in episcopal robes. The walls of this chapel are covered with bas-reliefs in silver gilt, representing different passages in the life of the Saint: but, amidst all this gorgeousness, (the tribute of his admirers,) his own frequently repeated motto, *Humilitas*, engages the most attention; the more so because he is known to have acted up to it during the whole of his life, a life which was constantly employed in works of benevolence, and shortened by his determination to fulfil his duties at all hazards.

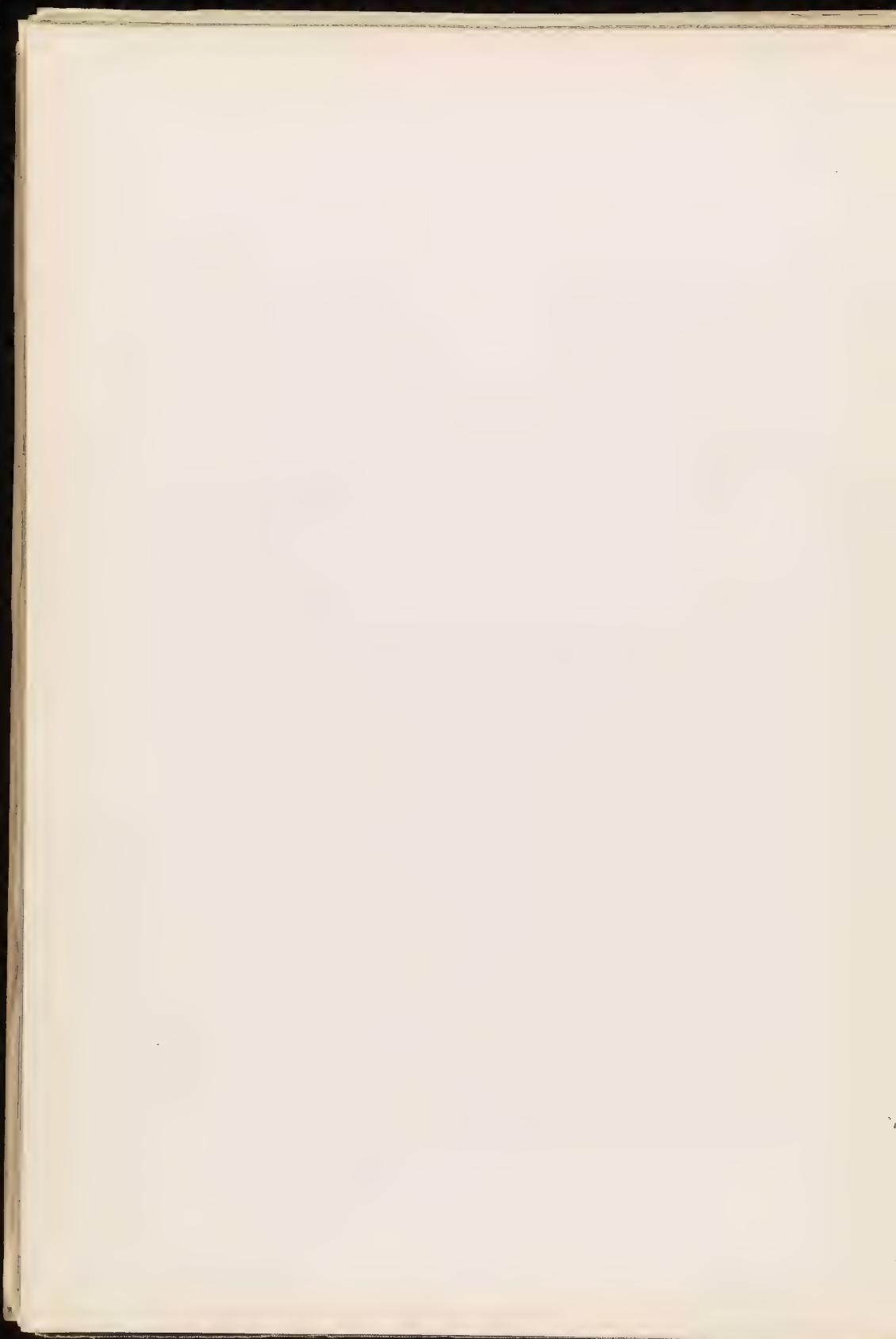
¹ Croce...na, Storia di Scultura.

² The inscription, on the pedestal of this statue, is rather too van-glorious

"Non me Prayide, sed Marcus dixit Agnates."

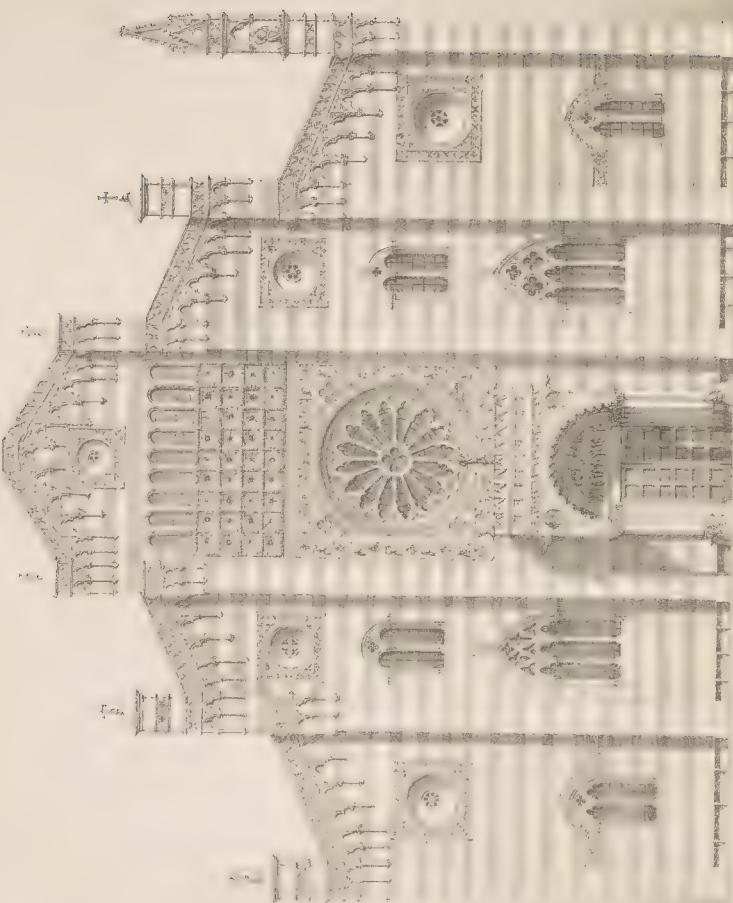
³ San Carlo died of the plague which he contracted in administering the last sacraments, in the great plague of Milan.

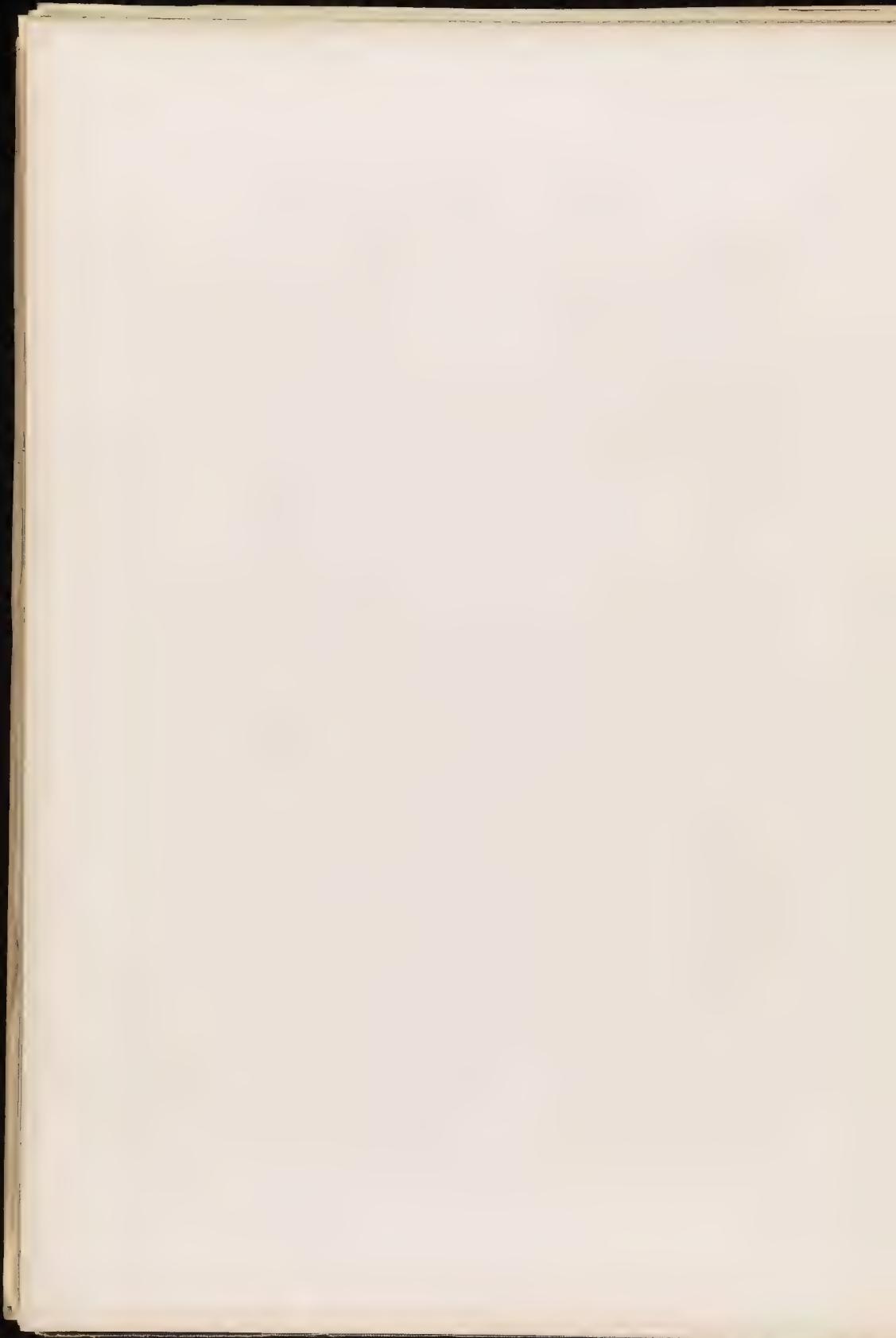












XXXIX.

SAN GIOVANNI, MONZA.

ON the spot where this building now stands the celebrated Queen of the Lombards, Theodelinda, erected, in 595, a splendid temple in honour of St. John the Baptist.

Theodelinda was the daughter of Garibaldus, Duke of Bavaria, and was married in the first instance to Antharix, King of the Lombards. In the course of six years she had so recommended herself to the people amongst whom she came, that, on the death of Antharix, the Lombards authorized her to choose another husband, and agreed to recognize whomsoever she selected as their lawful sovereign. She fixed her choice upon Agilulfus, Duke of Turin. Till the arrival of Theodelinda the Lombards had been Arians. Herself a Catholic, she persuaded Agilulfus to become the same. The Pope, Gregory the Great, observant of the abilities, the influence, and the dispositions of the Lombard Queen, paid her great attention, corresponded with her, and sent her an embassy, with presents. So long as she lived, Theodelinda remained a devoted daughter of the Church, and erected many religious buildings. At Monza,¹ she, also, built a palace, on the internal walls of which she caused the great actions of the Lombard nation to be represented in pictures; a proof that the art of painting was not entirely lost in the sixth century.

The church of Theodelinda was not on the Latin plan, but the Byzantine. It was an equilateral cross, surmounted by a dome. For above six hundred years this building remained unaltered. At the close of the thirteenth century, Matteo Magno Visconte, Lord of Milan,² with the assistance of the oblations of the people, undertook the reconstruction of the church, upon a larger scale. But he left his work unfinished; for the façade was not commenced till the year 1396. In that year the celebrated architect, Matteo di Campione,³ was employed to give a design for the façade, and he constructed it in the form which it exhibits at present. This façade is a curious specimen of the *cabinet* style, prevalent in Italy at that period; a style which attempts to please the eye rather by a subdivision of parts and a variety of patterns, in marbles of different shapes and colours, than by the form of the building itself.

In the interior, some of the capitals of the pillars are ornamented with barbarous figures, and must be older than the thirteenth century. Frisi⁴ is of opinion that they formed no part of the Lombard church, but had belonged to some eleventh century building, and were removed from thence to their present situation.

In the treasury of this church very curious reliques are still preserved. Three crowns,—those of Theodelinda and Agilulfus; and the celebrated iron crown, which disposes of the kingdom of Lombardy. This crown is a circle of gold, within which is a narrow circle of iron, said to be composed of one of the nails of the true cross. This crown was one of the presents sent by Gregory the Great to Theodelinda, in 593. It has encircled the brows of most of the Emperors of Germany, at their coronation as Kings of Italy, from Otto III. down to Charles V.; and, in later times, it made a journey to Paris to confer the kingdom on the Emperor Napoleon.

In this treasury, also, is a gold cross, worn by Theodelinda on her coronation, from which hangs a sapphire, in which is inserted an antique intaglio of Diana; a chalice of a single sapphire; and three ivory dyptics, presented by Berengarius I. in 903. On one of these dyptics, which is undoubtedly Roman, the Consuls are turned into Saints.

All these reliques were pawned, at a time when the rulers of Milan were in great straits; and, by a curious series of adventures, fell into the possession of the Popes when they resided at Avignon, in 1323. On the application, however, of the people of Milan, they were generously restored to Monza in 1345.

¹ Paulus Diaconus.

² Frisi, Memorie della Chiesa di Monza.

³ Matteo di Campione was buried in the church of Monza, where his epitaph may still be seen.

⁴ Frisi, Memorie della Chiesa di Monza.

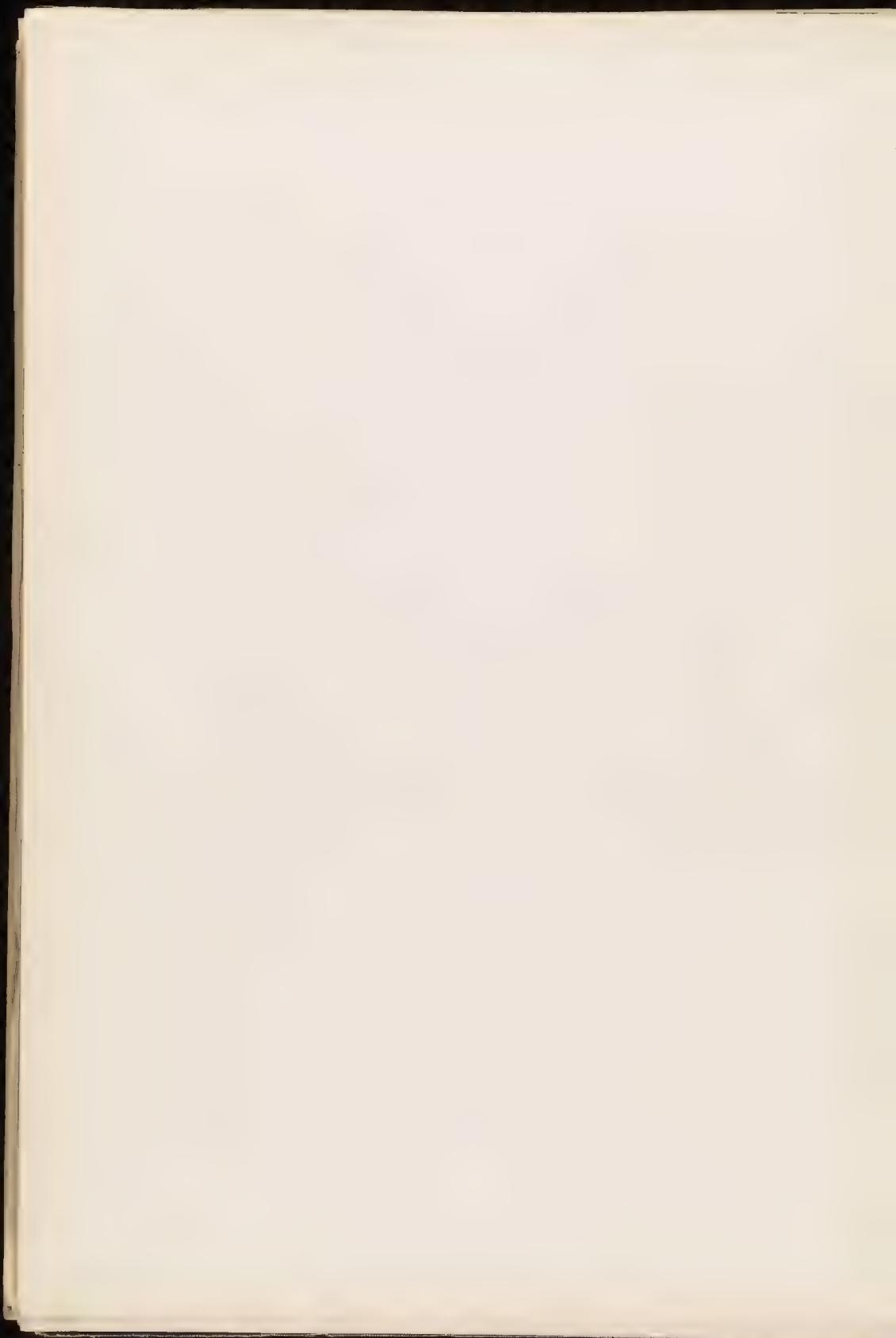
He jecit ille magnus Edificator, Magistrus

Matteus de Campione, qui lupi a Saracenus e

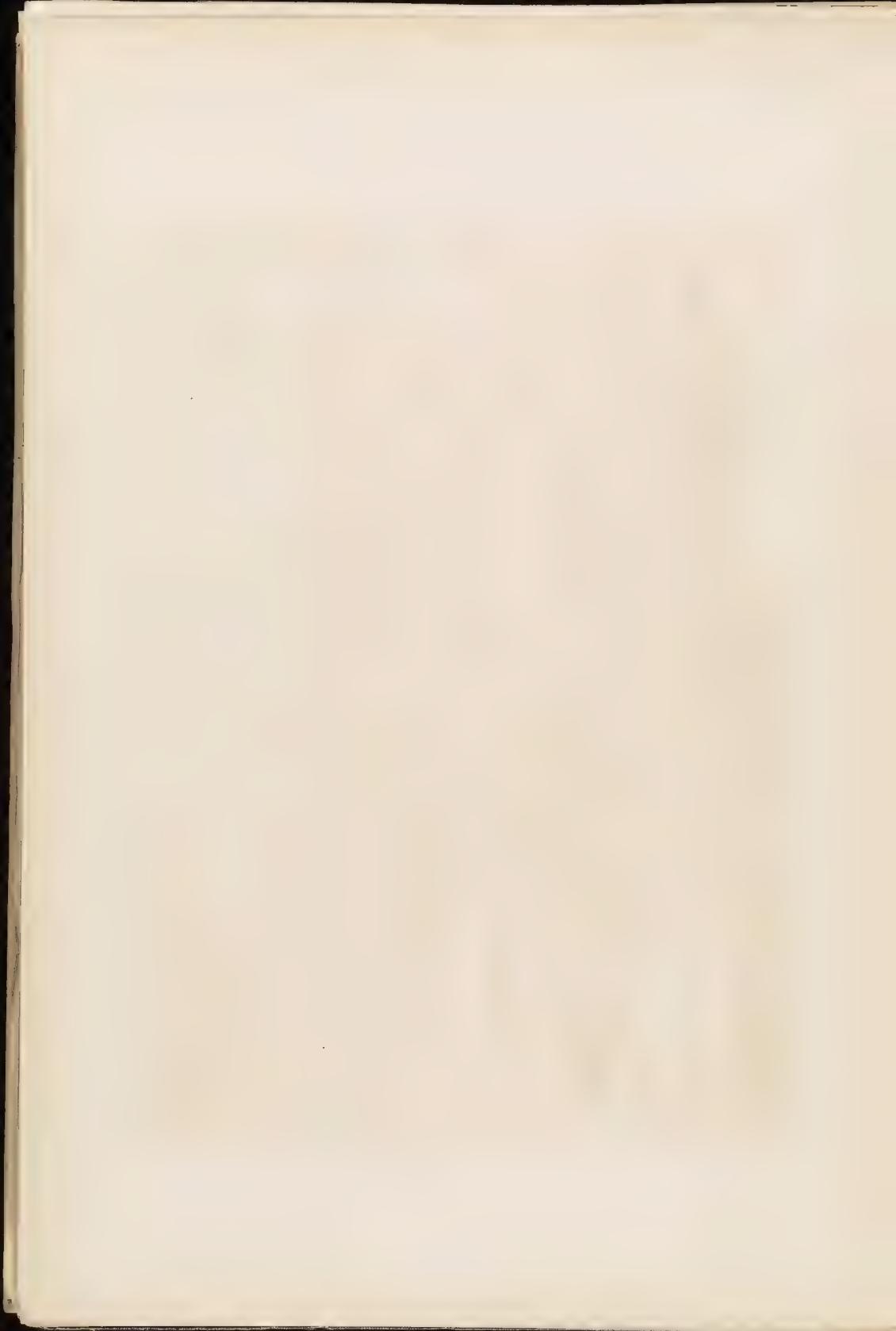
percusse fatim coliverunt; Evangelistorum e

Balisterium—qui obiit a. d. 1396.

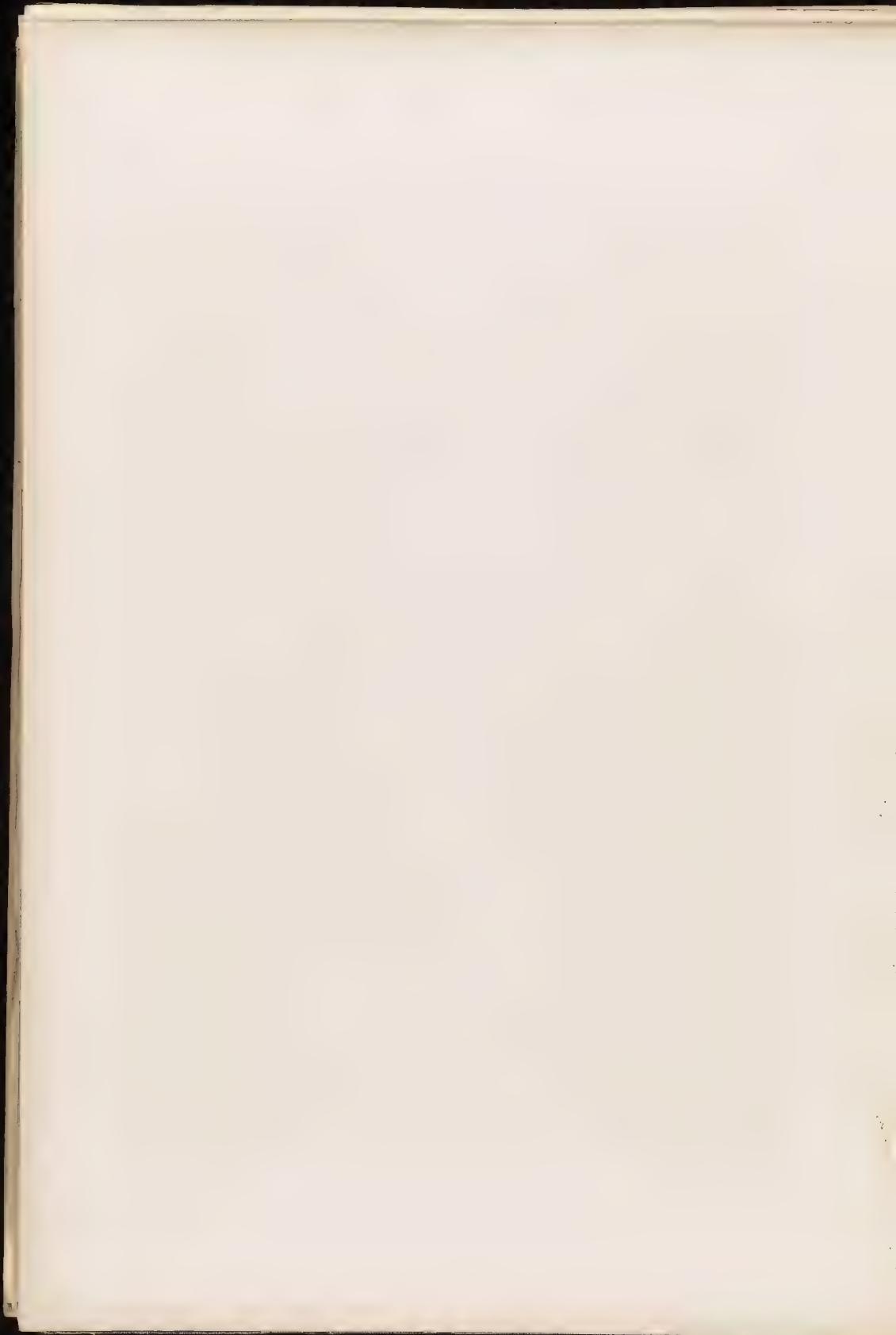
⁵ Giulio, Storia di Milano, v. 1.











LA MERCANZIA, BOLOGNA.

BOLOGNA was enfranchised in very early times, and soon became one of the most powerful cities in the north of Italy, attracting a crowd of strangers to its celebrated University, and sharing in the commerce by which all the principal cities of Italy were enriched in the middle ages. It is a remarkable fact that, in Italy, however proud the *Signori* might be of their rank, trade was never despised, or obstructed, by aristocratic prejudice. Members of the most illustrious Houses of Bologna, as well as of Florence, took part in commercial pursuits.

From the time that Bologna obtained a charter, it adopted free institutions, and was governed by a council, and officers, elected by the people. But such was the violence of the times that the public peace was incessantly disturbed; and when the Guelph and Ghibelline factions added their feuds to the other elements of disorder, the strife and the tumult became so intolerable that the Bolognese resolved to call in the assistance of a supreme Head. It was with this object that, in 1278, they requested the Pope, Nicholas III., to take them under his protection; but, in so doing, they had no intention of parting with their liberties. They desired a Chief, to keep the peace; but they retained in their own hands the management of their own affairs. They acknowledged the supremacy of the Pope; but they preserved all their subordinate institutions. Indeed so much of the spirit of freedom remained amongst the Bolognese, that they more than once shook off the control which they had imposed upon themselves. Hence it was that, after one of these revolts, one of their own nobles, profiting by the confusion which ensued, was able to place himself at the head of the state, and, during the greater part of the fifteenth century, the family of Bentivoglio governed Bologna. In 1506, Julius II., assisted by the troops of Louis XII., succeeded in expelling the intruders. On regaining possession of Bologna, Julius placed the government in the hands of an hereditary council of forty persons, but the tribunals of justice, and the various corporations, were not disturbed, and the government was conducted in the spirit of former times. Centuries of repose, and undisputed dominion, gradually enlarged the limits of papal ascendancy; but a remembrance of the past has always induced the Court of Rome to treat the old republic with caution and consideration, and Bologna continues to be one of the most flourishing cities in the States of the Church.

The Mercanzia, of which the principal front is represented in the annexed engraving, ¹ was originally built, in pursuance of a decree of the Senate, at the public expense, in 1294. Originally, it went by the name of the Foro dei Mercanti, and was raised to serve the double purpose of an exchange, and a tribunal for the adjudication of all suits arising out of commercial transactions, declarations of bankruptcy, and the settlement of disputes between masters and workmen. The building was enlarged at various times, in 1337, 1380, and in 1439, at which time the principal front was added in its present form. In 1484 part of the building was greatly damaged by the fall of the tower dei Bianchi; ² but the injury was soon after repaired at the expense of John Bentivoglio II., who at that time governed Bologna. We find mention of further repairs so late as 1615.

This building is a pleasing specimen of the Italian pointed style. It is composed of brick with terra cotta mouldings, and ornaments. The medallions contain bas-reliefs in marble, some exhibiting the arms of the city, and of the House of Bentivoglio; others representing the Saints on whose protection Bologna relied.

The canopied niche in the centre is a repetition of the balcony, the Pergamo, or Ringhiera, as it is called by the old writers, which habitually occupied a prominent position in the front of the Town Halls of the cities of Italy. From thence the sentences of the judges were announced, bankruptcies were declared, and public decrees proclaimed.

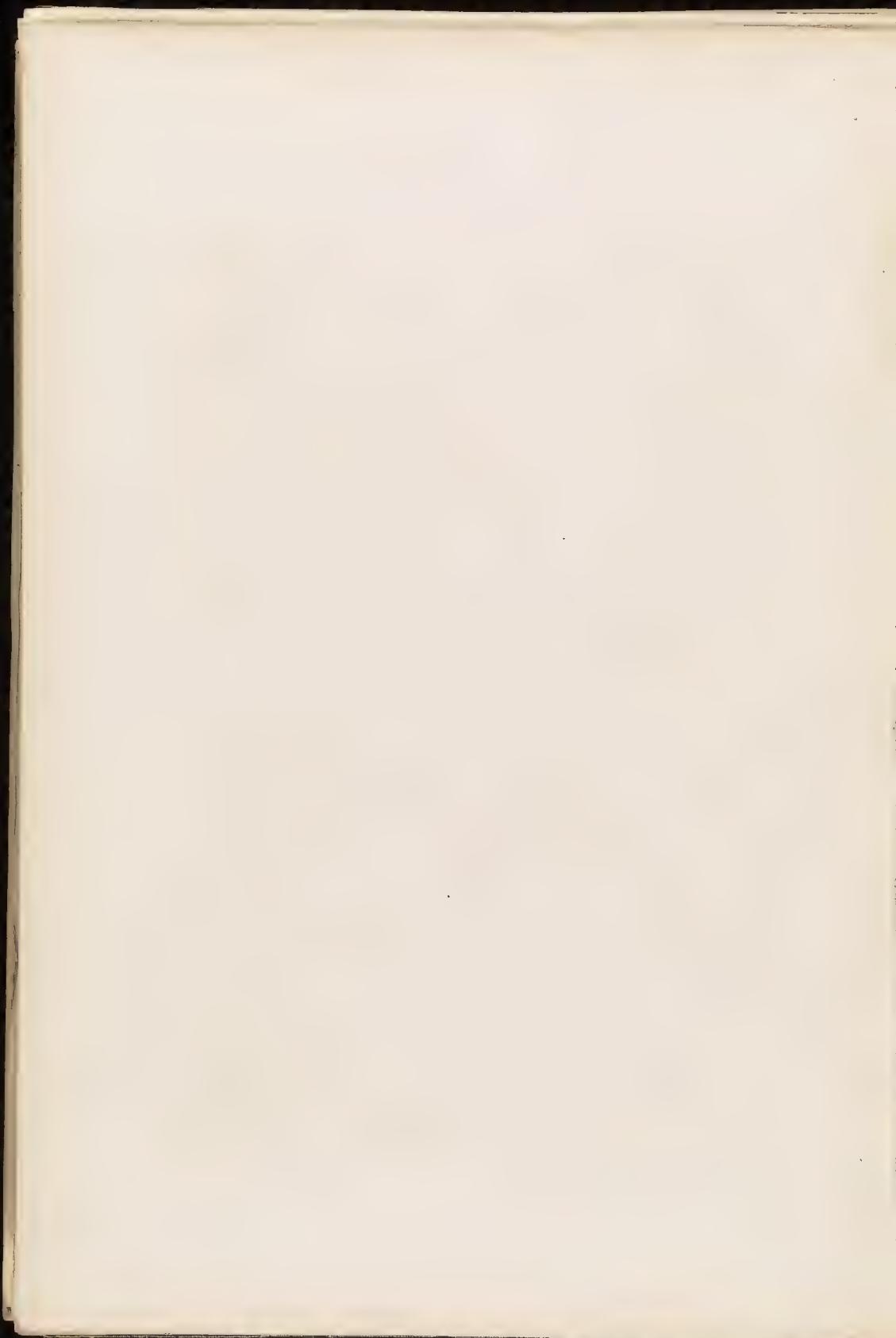
¹ Notizie intorno al Foro dei Mercanti di Bologna.—Bologna, 1837.

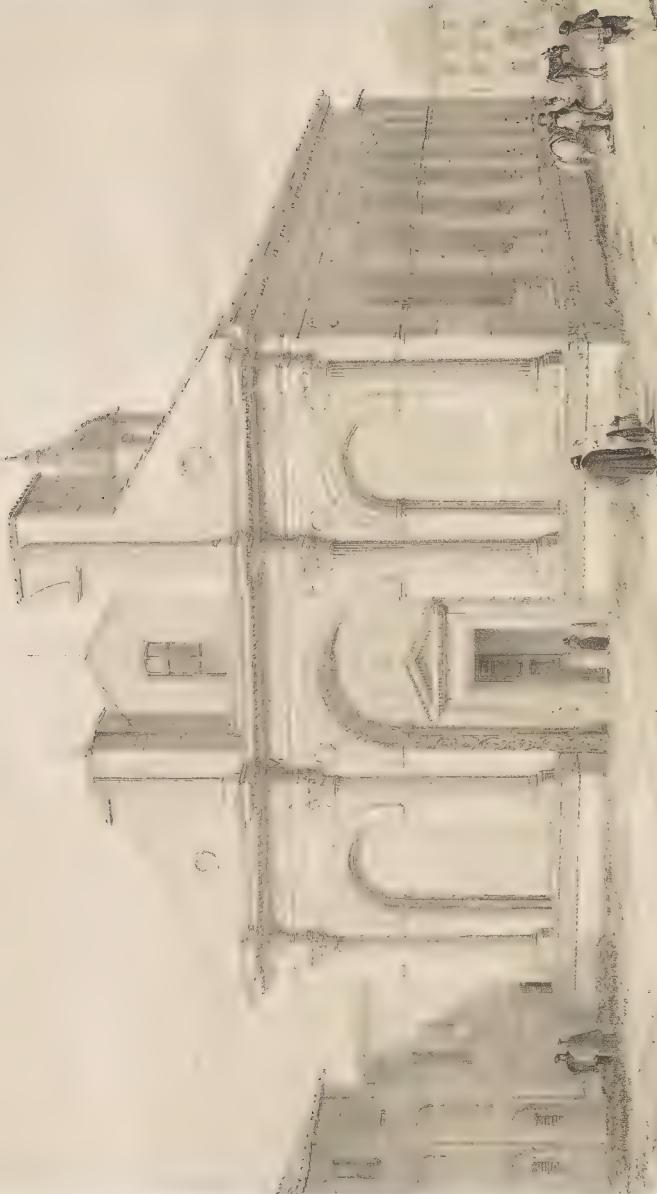
² The following inscription, still extant over one of the doors, alludes to this fact:—

Io. II. Bentivoglio Patrua feliciter G...berni. MCCCCXC.











SAN FRANCESCO DI RIMINI.

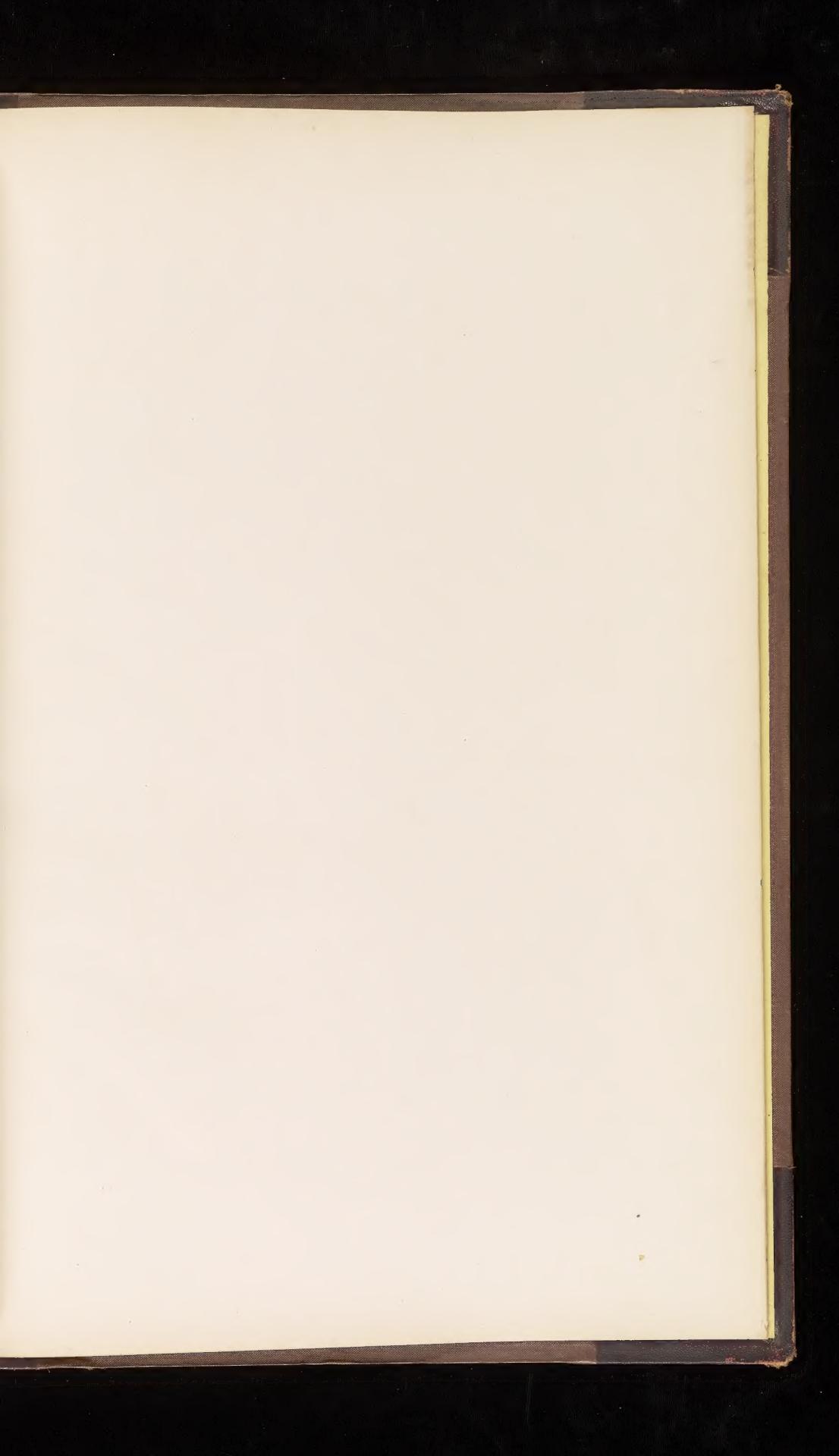
THIS remarkable building was erected by Sigismund, the most distinguished of the Malestas, who governed Rimini for a number of years. Sigismund Malestes was one of the most renowned warriors of the fifteenth century, and, at the same time, a great protector of the arts. Having established his reputation, and enlarged his territory, by his prowess in the field, he made it his object to surround himself with a brilliant and intellectual society, and to attract poets, philosophers, and eminent artists to his Court. In this manner passing his latter years, as he grew old, he desired to prepare a place of sepulture not only for himself and his family, but also for the most distinguished of those who had graced his Court, and with whom he was accustomed to live on the footing of friendship; a design more romantic than might have been expected in a despot; a design which must be allowed to be indicative of good feeling; and one which, if dreamt of by others, has, perhaps, only been put into practice by the Lord of Rimini. For this purpose Sigismund began to build the church of San Francesco, and had nearly completed the body of the fabric, when, not entirely satisfied with what had been done, he sent for G. L. Battista, the celebrated Florentine architect, who, in concert with Brunelleschi, had devoted his talents to the restoration of the classical style. When Battista arrived, he had a task of no ordinary difficulty to accomplish; but he did not hesitate to recommend the course which, in his opinion, would produce the most satisfactory result. He recommended that the inside of San Francesco should be left as it was; but that the whole building should be enclosed in a classical case. In consequence San Francesco presents the singular anomaly of a building which is in the pointed style within, and in the round style without.

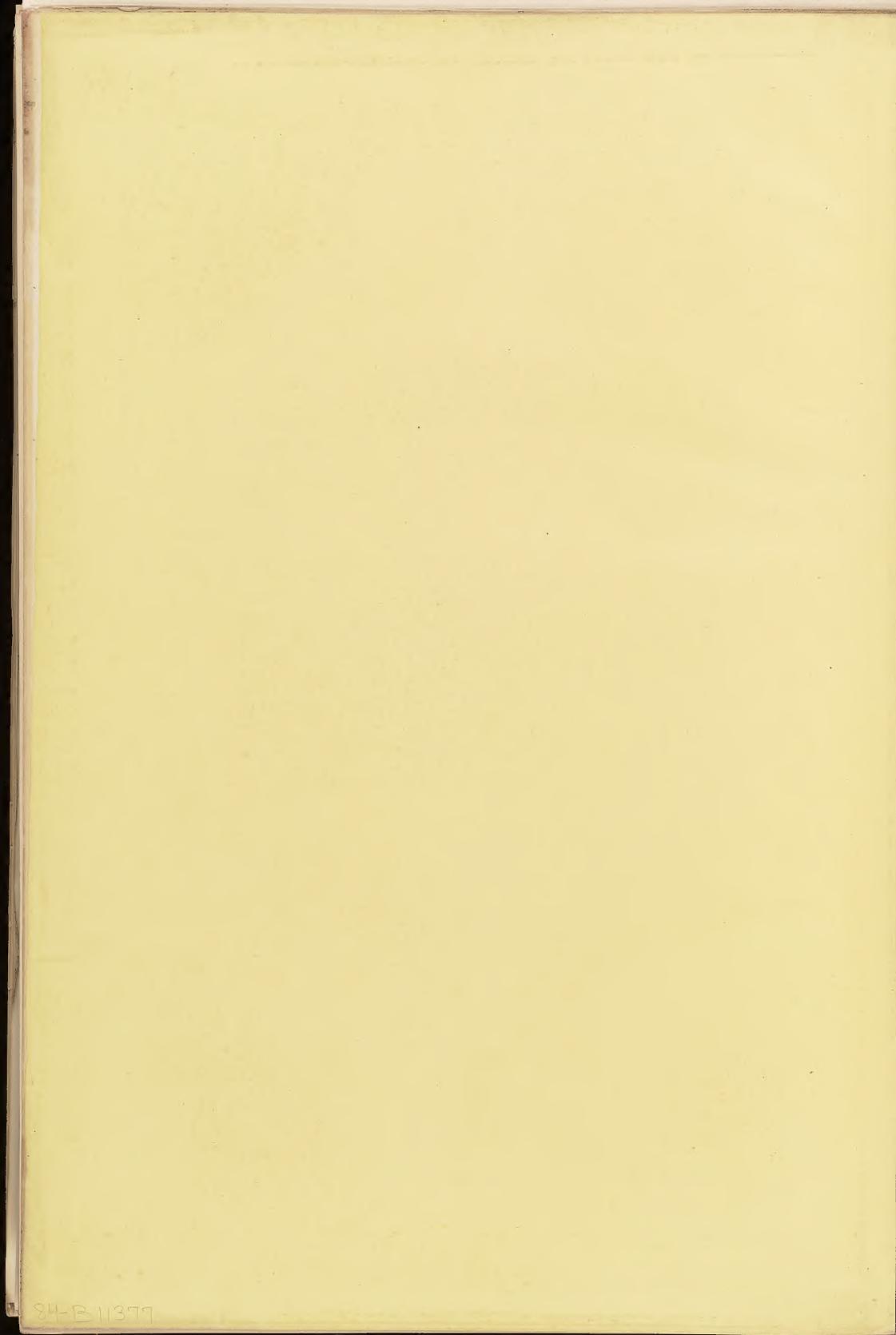
To carry into effect Sigismund's principal object, Battista suggested an entirely original and singularly fictitious arrangement. For the Prince and his family he prepared a last resting place within the building, and surrounded the church with a series of arcades, under which he placed the tombs of Sigismund's friends. The result is an architectural curiosity, which is at once pleasing to the eye and to the mind.

The whole design of the exterior of San Francesco is chaste and grand, and recalls the Roman style and spirit to a degree which is surprising, when we recollect how long that style had been abandoned. In this respect San Francesco di Rimini far excels the buildings which for sometime afterwards were erected in Italy; affording a proof how far real genius is able to outstrip the age.

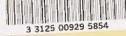
From the construction of San Francesco di Rimini we may date the revival of the classical style. Here, then, this Work comes to a natural end, its scope being limited to the interval between ancient Rome and modern Italy. The treasures of both had been already given to the world, but, in Italy, enriched more than any other country, as with the choicest gifts of nature, so with the most numerous and splendid productions of art, there appeared to be a third harvest well worth the reaping, to be found in the field of early Christianity and in that of the middle ages; monuments of the past which, if not the fittest objects of imitation, nevertheless deserved to be recorded, and could not fail to be viewed with interest. It was on the spot that the idea of this attempt was first conceived. It was on the spot that the undertaking was commenced. The prosecution of it has extended itself over several years; but should it be thought that the task has been satisfactorily executed, that a gap in the history of architecture has been filled up, the labours of the author will have been abundantly rewarded.









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